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LOUIS R. REID,

Managing Editor

THE producing activities of the firm of Cohan and Harris are to be continued by Mr. Harris alone, according to an announcement from the latter's offices. Thus, the report circulated some days ago that Mr. Cohan was planning to withdraw from the producing field is confirmed. A long list of plays has been accepted by Mr. Harris which includes somewhat inconspicuously a "new American comedy by Mr. Cohan." This is the only mention of Mr. Cohan's name in the whole announcement, Mr. Harris even being mentioned exclusively as owning part or all of the theaters which last week the firm controlled here and in Chicago.

IS the particular "new American comedy" to be used for the debut of Mr. Cohan's daughter? Perhaps. At any rate, it is known that Miss Georgette Cohan, who is now nineteen years old, is to come here from London soon and start a career on the stage under her father's guidance. Miss Cohan went to England at the age of eleven to live with her mother who was Ethel Levey, now the wife of Claude Graham-White, the aviator, and came back two years later to pass several months. She has not since then visited this country.

LAWRENCE REAMER adds a chapter to the recent lament of Percy Hammond in respect to first night audiences. Mr. Reamer has encountered lighted cigarettes on the floor of the theaters and spectators on their way to the lobbies between the acts puffing smoke into the faces of those about them. "His (the first-nighter's) activities," observes Mr. Reamer, "have hitherto been rather annoying than perilous. Eating during the representations, the rattling of paper bags, the crackling of caramel wrappers, drawn surreptitiously from dusty pockets—all these details of first night deportment may have been annoying as they diverted the interest of spectators from the work of genius they were contemplating. But there was no danger of fire before this fall."

BOOTH TARKINGTON finds himself this week in a unique theatrical situation. His play "Clarence" might be called the first big success of the new season. At the same time his "Up From Nowhere" might be termed the first important failure of the new year. The play was withdrawn from the Comedy last Saturday night.

JOHN L. GOLDEN'S plan to entertain the King of Belgium at one of his productions failed to materialize. It was mostly thunder.

Sam H. Harris to Produce Independently—Comedy for Cohan's Daughter—Elks to be Represented—More British Playwrights to Come—Tyler Attacks Servant Problem

THE Masons have had their day in the court of the theater. Now comes that of the Elks. Under the direction of Sam Blair a musical farce is to attempt to intrigue metropolitan audiences under the title of "Is He An

Elk?" It is said—the report would appear to emanate from the press agent—that all of the male members of the cast are Elks.

HAVE the two playwriting Janes decided to follow separate paths? It would seem so. The Selwyns are to produce a new play by Jane Murfin in December and the announcement neglects to mention Miss Cowl's name as collaborator.

TWO noted British playwrights arrived in New York last week—Lord Dunsany and John Drinkwater. As a result, interviewers' copy is being rushed to the presses in increasing bulk. The former is here on a lecture tour while Mr. Drinkwater has arrived to assist in the production of his play "Abraham Lincoln," for the title role of which no one has yet been selected. C. Haddon Chambers and W. Somerset Maugham are other British dramatists who have joined in the American invasion this season. The latter was not in town for the excellent production and performance of his comedy "Too Many Husbands." He should have been, if only to observe how skilfully and artistically a so-called commercial manager can stage a play. The presentation of this witty English comedy is one of the high-water marks of the early season.

GEORGE C. TYLER intends to seize the day with a play devoted to the servant problems. The problem has been confronting for many years those playwrights who place timeliness above all other advantages in their work. Until now it has gone unrepresented. Mr. Tyler's assault upon the subject bears the capital title of "On the Hiring Line." It is scheduled for metropolitan view next week.

HARRY PILCER, who danced to Deslysian fields of success in New York and London, bobs up in Paris as a theatrical strikebreaker. By the means of his unruly hair and flying feet and the assistance of a few lone musicians he kept the Apollo Theater there open against the strike last Friday night.

WHY doesn't some kind hearted producer start the habit of utilizing the last half of the week for premieres? As it is, the life of the first-nighter is a pretty strenuous one on Mondays, Tuesdays and Wednesdays.

THE MIRROR IS

Giving All the News, Every Week, Pages 1652-54, 1660-61, 1672-73
Writing Up the Big Vaudeville House Managers, Page 1659
Running Every Week An "Ahead and Back" Column, Page 1653
Cartooning Reviews of Vaudeville Bills, Pages 1662-63
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SHOW PRODUCING IS MECCA OF MANAGERS NEW AT GAME

Broadway Has Many New Plays Presented By New Producers, Establishing Local Precedent

NEW producing managers are hitting Broadway like mushrooms after an April shower. Never before has New York seen so many new plays under so many new producing "names".

The new crop of new producers includes Audolph Klauber, former dramatic critic of New York Times, who recently brought out "Nightie Night" at the Princess; Walter Hast, who heretofore confined his activities to London theatricals and was mainly interested in things in vaudeville; Charles B. Maddock and Max Hart, vaudeville agents, producers of "Nothing But Love," which opened Tuesday night at the Lyric; Edward B. Perkins, who recently put on "Katy's Kisses" at the Greenwich Village; Popular Productions, Inc., New York men, backing the starring venture of Muriel Ostriche in new musical comedy, "Dream Girl"; Joseph Hart, vaudeville producer, put on "Boys Will Be Boys" at the Belmont Monday night; Abraham Levey (formerly of Plohn & Levy) producing "The Little Whopper", the Harbach and Friml musical comedy at the

Casino Monday evening; Walter Wanger who produced "Five O'Clock" at the Fulton Monday; F. C. Thompson, producing "Where's Your Wife" at the Punch and Judy Theater; Al Jolson, declared to be the "silent partner" of the A. H. Woods production of "Too Many Husbands" at the Booth; the Theater Guild, mainly coming into prominence for an uptown success of "John Ferguson" with Walter Wanger handling the piece during its summer run on Broadway.

"The Greenwich Follies" originally scheduled and produced at the Greenwich Village and which moved uptown to the Nora Bayes Theater is sponsored by the Bohemian, Inc.

Joseph S. Klein's name appears as the producer of "One Day" at the Fourteenth Street. (Klein has the lease of the house and is backing the company headed by Howard Hall).

Alex A. Aarons and George B. Seitz were announced as the backers of "La-La Lucille," brought out at the Henry Miller, moved to the Criterion and which is playing the "subway circuit."

"APPLE BLOSSOMS" Excellent Musical Comedy Presented at the Globe

The Globe has achieved the honor in recent years of becoming the home of superior musical productions chiefly because its manager Charles Dillingham is as painstaking as he is shrewd in his selection of material. "Apple Blossoms," which ushered in the Globe's regular season, has the advantage of an unusually sprightly score by Fritz Kreisler and Victor Jacobi, clever lyrics and amusing book by William Le Baron and a cast of particularly capable singers and comedians.

John Charles Thomas' splendid baritone was heard in the leading role. His voice grows richer and more charming with time and its value is now enhanced by a well developed ability in acting. Wilda Bennett had the leading feminine role which called for virtuosity in dancing as well as singing. She acquitted herself capably in both fields. Percival Knight contributed his customary quiet style of humor as an amiable philanderer, while Roy Atwell, whose method is quite similar to Knight's, was excellent as a philosophic valet. Florence Shirley was a piquant and flirtatious widow. Rena Parker was a pretty and graceful maid. The Astaires displayed unusual humor and deftness in two acrobatic dances.

Mr. Kreisler's music possesses the melody and rhythm that have come to be associated with the composer of "Viennese Caprice" and "Liebesfreud." He was happiest in a love duet written in hauntingly Danubiesque vein and in a Spanish number which would have done credit to a Valverde. Mr. Jacobi was well represented by several rousing tunes, one especially good being a farewell to bachelorhood sung by Mr. Thomas. The book was based upon Dumas' "A Marriage of Convenience." The adaptation was adroitly handled and the jokes plentiful and pleasing. A large chorus showed that it could sing as well as dance, and the settings by Urban were unconventional. Reid.

To Produce in Chicago

In an attempt to make Chicago a main producing theatrical center, the Players, a producing organization backed by Chicago capital, has leased the Central Music Hall, on Van Buren Street and will make there a series of productions never before seen on any stage. The first production, which will have its premiere on the night of October 23, is from the pen of William Locke, entitled "The Dream Song" with music by Victor Herbert. The organization aims to present the kind of plays which the public likes with the best stage setting and the most capable casts available.

Frank Gilmore Out

Frank H. Gilmore, executive secretary of the Actors' Equity Association, who has been quite ill at his Long Island home and unable to attend to his work, is back at his desk in the Equity's offices. Mr. Gilmore overworked himself during the recent strike and when a cold came along he was forced to his bed. His many friends will rejoice that he is out and around again.

Mrs. Wayburn Quite Ill

Mrs. Marguerite K. Wayburn, the wife of Ned Wayburn, now directing the Capitol revue, was removed Tuesday from her home in Bayshore to Mrs. Alston's sanitarium, west 61st Street, New York, suffering with an acute attack of intestinal indigestion. Dr. Jerome Wagner is attending her.

"Maid O' Money"

F. Ray Comstock and Morris Gest will begin rehearsals in a few days on a new musical comedy "Maid O' Money" in which Harry Fox will be featured. "Maid O' Money" is by Guy Bolton, with music by Jerome Kern and lyrics by Bud de Sylva.

New York Theaters Report Amazing Boxoffice Takings During Fortnight
Ashton Stevens, Chicago Critic, Scores Wm. Kent Hit of Garrick Show
Harry K. Morton Under Five Year Contract With Edgar McGregor
Dolly Sisters Having Big Road Season As Stars With "Oh Look"
Leitzel, Barnum & Bailey Circus Star, Returning to "Midnight Frolic"

"Betty Be Good" Ready

"Betty Be Good," with book by Henry B. Smith and music by Dr. Hugo Riesenfeld, managing director of the Rialto-Rivoli theaters, New York, is receiving its finishing touches in rehearsal and is scheduled to have its initial performance out-of-town next Monday. Messrs. Stewart & Morrison are the producers.

"Dream Girl" Opened Tuesday

Owing to the non-arrival of the costumes at the Lyceum, Paterson, Monday night, the initial performance of the new Muriel Ostriche show, "Dream Girl" was postponed until the following night. The delay could not be helped. There was a big seat sale and the company was at the theater ready to open.

Show for Vanderbilt

Unless present plans go awry, the new Edith Day show, "Irene O'Dare" will make its New York premiere at the Vanderbilt about November 20. With Miss Day is Florence Mills, the former burlesque star that producing managers found possessed too much thespian ability to remain in that field.

Coming to the Shubert

Arrangements are being made for the new Wilner-Romberg opera, "The Magic Melody" that has its premiere this month in New Haven, to come into the Shubert for its anticipated New York "run." Special scenery has been built for the production by P. Dodd Ackerman.

New Play for Cushing

Bartley Cushing has secured for production a new play by C. W. Bell. This will follow "Blind Man's Buff" now in rehearsal.

NEW SHOWS NOT QUITE READY

"Just A Minute" Postpones New York Entry - Fixing Up Jack Wilson Show Musicalized
"Checkers" Revamped

SOME of the new shows outlined for Broadway presentation have not satisfied the producers and their local premieres have been delayed indefinitely. One of them, "Just A Minute," John Cort, producer, has twice been forced to cancel its Broadway opening, with the trio of authors, Harry Cort, Harry Stoddard and Harold Orlob fixing up the musical show that was scheduled first for the Knickerbocker and then the Cort.

"Love for Sale," which has Jack Wilson and Kitty Gordon as its stars, is considered a big thing scenically (having fifteen scenes) and has been going through the preliminary whipping into shape process on the road, has not shown strength desired and is being rewritten before heading toward Broadway.

Gene Sanger, who has been trying to stage the show, has withdrawn from the production as a result of friction between Sanger and Wilson, the latter said to be running the show to suit himself. Sanger hopped back to New York after having gone with the show into its one-night stands through Pennsylvania.

"FIVE O'CLOCK"

New Comedy by Frank Bacon at the Fulton

"Five O'Clock" is the sort of play that disarms criticism. It is rural, sticky with sentimentality, over-characterized, involved, and a whole lot of other things that a play should not be, but it is so "con-sarned" sweet and pleasant that nobody short of a chronic grouch can keep from enjoying it.

There are hosts of children in it, and children are always fun to watch, there is a most unusual theme which actually holds the interest, there is that homely, gentle spirit of Frank Bacon permeating everything, and last, but not least, there is Tim Murphy. As a big-hearted, common-sense country doctor, he does a delightful piece of work from curtain to curtain. The rest of the cast is quite capable, particularly Joseph Conyers as a hotel keeper, and Alberta Burton as the daughter of a fashionable physician.

The story of the play is that of a young man who is thought by his family to be defective and is placed in a very select and expensive institution. After thirteen years he is proved normal, by the aid of his sweetheart and the genial doctor of the countryside, and the rest of his life is devoted to the education of defective children by other means than committing them to life-long imprisonment in institutions.

It is a ringing denunciation of the "inelasticity" of so-called science, and only the most flinty-bosomed can resist its sentimental appeal. Martin.

"Dere Mabel" Dramatized

Marc Klaw will produce "Dere Mabel," which has been dramatized by the author, William Streeter, in collaboration with John K. Hodges.

The new G. M. Anderson enterprise, "The Frivolities of 1919," which was first under Jean Bedini's direction but has since been changed all around, was expected to get under way on the road this week, with Broadway expected to be reached within a short time, but the start has been delayed as the show has not progressed as favorably as desired.

Sam Shannon is revamping his musicalized version of "Checkers," which is expected to hit New York before the end of the season.

Marc Klaw's new production of "Petroleum Pete" has not made satisfactory stages, hence its scheduled opening in Scranton Monday was postponed, with the new Walter Wanger show, "The Purple Slipper" given the Scranton date.

"Angel Face," the new George Lederer show which registered a success in Chicago is not yet ready for its New York presentation. Some new dances are being worked in the show by Julian Alfred.

"The Little Blue Devil" which Harry Carroll (playing vaudeville dates with Anna Wheaton) wrote is fast being whipped into new shape for an anticipated opening on Broadway ahead of some of the shows now anxious to be the first in New York. This show, headed by Bernard Granville is putting in the new licks while playing on the road. Carroll was called to help fix up the show.

NOTHING BUT LOVE "HIS HONOR, ARE POTASH" Erstwhile Partner of Perlmutter Goes Into Politics

"Nothing But Love", the first production of Maddock and Hart, presented at the Lyric theater, will be called conventional by some people because it follows a plot, has no "specialties", is devoid of jazz and nothing is shaken except feet. It proves that a musical comedy can be sprightly and modern without these seemingly inevitable ingredients. There is dancing every minute.

One thing strongly in favor of "Nothing But Love" is that it has a large cast of players who are consistently useful. Andrew Tombes is a comedian whose eccentricities are really amusing. Ruby Norton has an ingratiating personality and sings well. Appropriately named Marion Sunshine shines throughout the evening. Robert Woolsey extracts a great deal from a poor part and although Stanley H. Forde has not as much to do as he deserves; he scores during the short time he is on, and Florence Enright is adequate.

The music is tuneful. Particularly good are "I'll Remember You", "When I Walk Out With You", "Stop Waltz" and "Ask the Stars". The score was aided by a fine orchestration.

The story is built around a theme that is blessed with some sort of originality, at least in musical comedy. It concerns the making of a hero out of a man who cannot swim but who saved THE girl from drowning without knowing it. The stage settings are attractive and the chorus is more graceful in the many dancing ensembles than the average.

Tidden.

AHEAD & BACK

Charles P. Salisbury is handling the advance for the Muriel Ostriche show, "Dream Girl," with John Douglas, formerly manager of the "John Ferguson" show, back with the company.

Jack Seeley is handling the advance for "The Naughty Wife" which Harry Diel Parker is personally managing.

William Harder personally manages the tour of the Myrtle-Harder Company.

Oscar Hodge, in addition to putting out the Neil O'Brien Minstrels, also travels with the troupe as manager.

Abe Levey is looking after the company management of "The Little Whopper" company.

John Tuerk, who recently returned from overseas service, is company manager of "The Five Million" for Comstock & Gest.

Charles Bird, for many years with the Shubert forces and later with the Comstock & Gest offices, is reported having accepted a nice managerial proposition from the Fox Film Company.

Garrett Cupp is looking after the publicity for "The Dancer" during its New York engagement.

Little Moe Wise is personally managing the tour of the Al. Jolson show.

Whittaker Ray is now in Philadelphia where he is managing the Chestnut Street House for the Shuberts and also helping with the publicity there. Mark Wilson is the Shuberts' general press man in Philadelphia with headquarters at the Chestnut. Between Ray and Wilson, good men of their kind, the Shuberts are well fortified with the p. a. work there.

"TWELFTH NIGHT" Sothorn and Marlowe Return in Shakespearean Comedy

It is quite certain that anybody who happened to be within earshot of the burial place of one William Shakespeare on the evening of October 6, heard that well-known gentleman heave a sigh of content as he turned over on his other side and settled himself for a peaceful sleep. For Julia Marlowe and E. H. Sothorn had doffed their mufti and donned again the robes of state, and once more the traditions of "the Bard" were safe. The Shakespearean education of the present generation has rested almost solely on the efforts of this alliance of stars, and that the generation is avid for a resumption of its education is more than witnessed by the way it has welcomed its preceptors.

The far too long period of their absence has dealt leniently with them in all ways, but especially is one conscious of an increased humanness in their work. The omnipresent variorum edition has been relegated to the background, and in its place are the impulses and motives of living people. Never has Viola been more the bewitching minx, and never has Illyria's steward paraded the foibles of the human peacock with more gentle humor than in the present revival. And with the old scholasticism has gone the painted scenery of another day, to be superseded by the more plastic gray screens and curtains.

And there is Rowland Buckstone, too, back in his familiar corner of the cast. His Sir Toby is a rare vulgarian who wins forgiveness for his bestiality by his unalterable good nature. J. Sayre Crawley and Norah Lamison round out a worthy trio for the best low comedy scenes in all of Shakespeare. Alma Kruger makes a capable Olivia and Frederick Lewis is the love-sick Duke. Frank Peters as Antonio, the sea captain, makes a small part assume unusual vitality.

Reid.

Martin.

"THE FAITHFUL" Theater Guild Presents Tragedy by Masefield

Reading a play and seeing it played are two very different matters, for the simple reason that in reading one can skip judiciously, but an audience is at the mercy of the performance. Which accounts for the fact that "The Faithful" is less dull to read than to see. About half of the play as presented by the Theater Guild is very dull indeed.

In this Masefield and Augustin Duncan must share and share alike. Mr. Duncan, what with his duties in "John Ferguson" and his staging of the present play, has had more than he could do, with the result that his own part shows little study, is awkward, heavy and inchoate. Even with the scintillant charm of Mary Blair, who gives a beautiful performance, delicate, tragic, fanciful, piquante as a Hiroshige woman, the second act becomes an irresistible soporific.

The production is characterized by unevenness. In parts, particularly the latter half of the first act, it is not surpassed by anything now current in the theater either in acting or in staging. The chief credit for this goes to Henry Herbert. Such a performance as he gives of the diabolical schemer leaves one at a loss for words. It is a rare thing, indeed. Henry Stillman also gives an excellent portrait of the Envoy, and Walter Howe, Walter Geer, Helen Westley and Julia Adler stand out conspicuously.

Rollo Peters dances (one cannot call it less) in a most pictorial fashion, and a fashion which would be notably fitting to the remoteness of the play if only the remainder of the cast utilized the same method. As it is, his conventionalized movement is strikingly out of key. Perhaps it would be truer to say that it is the only movement which is in key, for realistic acting against highly conventionalized settings jars rudely against one's sensibilities.

Martin.

"THE LUCK OF THE NAVY" German Spies Outwitted in English Melodrama

"The Luck of the Navy" is English melodrama played by an all-English company at the Manhattan Opera House. Comstock and Gest brought it over from London, with Percy Hutchinson as the star. The program says the Manhattan presentation is the same that ran two years in London.

American movies take a lot of the thrills away from the melodramatic play although Mr. Hutchinson as Lieut. Clive Stanton of the British sub 5-A, with a pleasing personality and an easy stage manner, makes it interesting for American audiences. Deserving mention are Aubrey Mather, Patrick Ludlow, A. P. Kaye, J. H. Croker-King, Kate Carew, Muriel Martin-Harvey and Elsie Stranack.

It is a war play but there is not as much gun play as one might expect.

The third act brings the roundup of the German spy gang by the submarine "lute". The piece is well acted and splendidly staged. While late for America it will be accepted by melodrama lovers as an English production that will come in for comparisons with both American melodramas and movie blood-and-thunder tales and Mr. Hutchinson is worth seeing, watching and hearing.

Vance.

THE BROADWAY TIME TABLE*

FOR WEEK ENDING OCTOBER 18

Theater	Play	What It Is	
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Eloth	Too Many Husbands	Reviewed in this issue	13
Broadhurst	The Crimson Alibi	"Who Killed Cock Robin?"	70
Casino	The Little Whopper	Reviewed in this issue	8
Central	Oh What a Girl	Amusing musical comedy	60
Geo. M. Cohan	See Saw	Sprightly musical play	31
Cohan & Harris	The Royal Vagabond	Cohanized musical comedy	256
Comedy	The Five Million	Play of returned soldier	87
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48th Street	The Storm	Fires of love and forests	20
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Hudson	Clarence	Typical Tarkington	33
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Maxine Elliott's	First is Last	Shipman goes to college	37
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New Amsterdam	Follies of 1919	The T. B. M.'s paradise	117
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Princess	Nighty Night	Farce without a bed	47
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Republic	Voice in the Dark	Novel murder melodrama	64
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39th Street	Scandal	Was a sensation in Chicago	44
Vanderbilt	At 9:45	Mellow melodrama	121
Winter Garden	Shubert Gaieties	A girl show	85

*This Mirror Feature is imitated by other Amusement papers

TOO MANY HUSBANDS

Very Clever and Amusing
Comedy by Maugham

W. Somerset Maugham undoubtedly writes comedies as a relaxation between novels. His work as revealed in "Too Many Husbands" has the wit and spontaneity of a care-free vacation period. As presented at the Booth Theater the play—as fine an example of British comedy in dialogue and characterization as the stage has exhibited in recent years—affords an evening of sheer delight. It is typically English in mood and feeling. But more than that it is typically Maugham in its keen satiric thrusts at society, in its charming and brilliant drawing-room amiableness. A. H. Woods has expended considerable care in its production, engaging Clifford Brooke to preserve its thoroughly English atmosphere in the staging and such skilled British farceurs as Kenneth Douglas and Lawrence Grossmith to enact its leading roles.

Delightful contrast is offered by the characters which Messrs. Douglas and Grossmith play—the former a placid, obtuse but mentally alert major in the late war, the latter a phlegmatic and stupid Briton who has also won spurs as a major. The domestic situation which confronts them once the war is over and civilian clothes are again resorted to gives them an opportunity to be as drolly amusing as any figures seen on the stage in the last ten years. The wit banded between them crackles incessantly. The fun never lets down and through it all they are graceful and charming gentlemen.

Estelle Winwood displayed a superb comedy sense as a vain and shallow society fluff who had done her bit for her country by marrying not only one but two soldiers. But now that the war was over she preferred a Rolls-Royce to the D. S. O., and scampers off with an old rounder who had stayed at home and profited in ships—and love. Fritz Williams was the old rounder with the R. R.

"Too Many Husbands" is capital entertainment from first to last. It is unusually fresh and funny in its general theme—the assumption by a young British matron of a third husband as the best means of ridding herself of the complications of a first and second. Mr. Maugham provides a rapier-like jab at the ingenuity sometimes displayed by society in discarding old husbands for new.

1,000 Actors Wire Praise

On her opening in "Declassée" at the Empire Monday night, Ethel Barrymore received a telegram signed by nearly 1,000 members of the Actors' Equity Association, of which she was a leader during the strike. The message read:

"May this be a small token of our deep gratitude for your beautiful, sympathetic loyalty to your brother actors during the late unpleasantness. All you did was to keep up the traditions of your glorious family name."

Maude Adams Still Ill

Maude Adams who suffered a nervous breakdown in Boston last January, is at her summer home in the Catskills and her condition is said to be such that there is some doubt as to whether she will return to the stage at present. The Charles Frohman Co. is planning a tour for December if possible.



NO MAN'S LAND

By Mile. Rialto

LEILA BENNETT has won lasting glory for herself with her splendid performance in "Thunder." There are few actresses we know of who could have portrayed that gawky, soul-starved mountain girl, Mandy Coulter, with so much skill and intelligence. The naturalness, and spirit with which she endowed the characters made first-nighters sit up and take notice and we are certain that there were many who made a mental note to "watch that girl" in future plays. There were few who recognized in her the big-eyed little girl who, for many months sat—without a word to speak—in the court room scene of "Lightnin'." But that is where Miss Bennett was before she had her real chance on Broadway.

EDNA AUG is back in town after a year in France, doing strenuous work in behalf of our soldiers. Miss Aug sang, and in other ways made herself useful in entertaining at army camps. And now, she says, she is ready to entertain some more—but this time on a real stage and in a real play.

WHEN "Oh, What a Girl" was transferred to the Central last week, a certain Miss Patsie DeForest proved so popular a member of the company that the Shuberts have placed her under a two-year contract. New York is likely to see much of this clever little lady in the future years.

ONCE more Helen Hayes has earned the praises of the critics and other of her friends 'cross the footlights. In "Dear Brutus," she came to us practically unknown and unheralded, but when her name was listed in the program of "Clarence" there were many present who remembered her work as the "might have been" daughter, and so expected big things of her—and it is more than good to report that she lived up to all the expectations. Her great gift of being young and being able to portray youth, her freshness and charm, again stood out clearly and helped greatly in making "Clarence" the big success that it is.

THE name of Williams will become more closely associated with our theater world when a little lady named Nan Williams arrives from Australia. Miss Nan is a sister of Ina Williams who has been entertaining Mr. T. B. M. in the "Gaieties of 1919," and because of her sister's glowing description of Nan's abilities, and because of enthusiastic reports from Australia, the Shuberts have decided that Miss Nan Williams will be a welcome addition to any of their productions, and so have engaged her without even seeing the little lady.

DOROTHY MACKAYE'S success in "See Saw" is as welcome as it is deserved. It was last season that Miss Mackaye began to appear in conspicuous positions in the Savage ranks but this year she steps out in the prima donna role. She possesses considerable charm and she knows how to wear very attractive frocks. A little jade colored dress—said to be one of Bendel's creations—particularly sets off her youth and winsomeness.

GABY is back—Gaby of the bizarre effects in costumes and headress. Miss Deslys arrived on a steamer from France Thursday after a long sojourn in London and Paris. In the former city she was somewhat of a sensation in the music halls even winning a tribute from James M. Barrie who wrote a little revue for her. Gaby, it will be recalled, helped to start the Winter Garden on the road to success, but this time she is not to appear under any managerial wing, preferring to abide by the lucrative terms of a film contract. They say—those who saw her at the dock—that she was attired in a dress made entirely of furs.

FRANCINE Larrimore has a sister. And this sister, whose name is Elna Larrimore, is a talented young lady—and also ambitious. And so, while Francine has been playing the spoiled heroine in "Scandal," sister Elna has been watching her carefully. So carefully that when a company of "Scandal" is organized to play throughout the South, it will be sister Elna who plays the part of the spoiled heroine.

MARY Boland has a role that was not at all taxing to one of her experience in "Clarence" for she played the excitable and jealous wife. But we all know how well Miss Boland can act and just to watch her wear pretty frocks is a joy. Miss Boland returned to after a busy six months spent in France as a member of the only stock company which continually presented plays for the American Army.

ELSIE Mackaye was another young actress in "Clarence" who came in for her share of the praises for a particularly capable cast. She was thoroughly charming and played with restraint and feeling in the role of a governess—and besides, she always presented a pretty picture. The only regret is that she has not the opportunity to wear beautiful gowns, at which she too is expert.

WHEN Mr. Ziegfeld's Midnight Frolic opened to that large and active body of New Yorkers who are organized to prevent sleep, Frances White was one of the chief reasons for keeping them awake atop the New Amsterdam. For Miss White, all by herself this time, has some new songs, some new costumes, and her old appeal to add to the fun of the Frolic. Of course there are girls, beautiful girls galore, but Miss White has long been a favorite among those who used to drink champagne o' nights while they listened to "Mississippi" and "Six Times Six."

GRACE FILKINS, who has been numbered among the "missing" of our stage, will return to her beloved theater pretty soon. Just recently she arrived in town from Gloucester, Mass., where she remained after the death of her husband Admiral Marix, U. S. N. But now that her home life has been taken from her, she plans to have the busiest possible season, although she is not certain just yet in what play she will return.

"LITTLE WHOPPER"

Harbach and Friml Collaborate at the Casino

The lucrative partnership of Friml and Harbach has been re-established after a period in which each gained Broadway glory with different collaborators. "The Little Whopper," in many respects, is a typical Friml-Harbach product. It has a pleasing story in which the jokes are not labeled too obviously and the music is adapted to the saccharine pattern which has been found so satisfactory to matinee audiences.

Vivienne Segal has developed a long, long way toward Edisonian brilliance since the days of "The Blue Paradise." She always did possess a good voice and a shy wistful manner. These were utilized to full advantage Monday night. But in addition, she has gained poise and variety, and her dancing is altogether charming. W. J. Ferguson contributed a good character study of a sly old valet who would help his master along the path of amorous adventure. Harry C. Browne was a manly and likeable hero who assumed a position of mistaken identity to aid distressed school girls. The Wilton sisters demonstrated their versatility to excellent effect as bell boys and twin daughters of a wealthy Baltimore household. David Torrence and Lotta Linthicum did well as the heads of this household.

"The Little Whopper" is based upon the motion picture "Miss George Washington." It is a story of a boarding-school girl who was compelled to tell a lie in order to meet love at the half-way mark. This little falsehood is the inspiration for a veritable maze of lies until frankly a traditionally truthful judge falls victim. Reid.

'BOYS WILL BE BOYS'

Character Study from Irvin Cobb Story

Several attempts have been made to translate some of Irvin Cobb's fiction into drama. With "Boys will be Boys" produced at the Belmont by three of Cobb's old newspaper colleagues, Charles O'Brien Kennedy, now one of the cast of "The Jest," has done the best so far in the way of introducing footlight life into such familiar characters as Judge Priest, Peep O' Day, et al. He has made a homely play with a distinct appeal to a certain class of audience.

"Boys will be Boys" has not the substance of "Lightnin'," and in no way are the stories identical but it is not going out of our way to say that the performance of Harry Beresford in the outstanding role of Peep O' Day is not unlike that of Frank Bacon in the other piece when it is done in a complimentary sense. Mr. Beresford has a dominating personality and he reads a great amount of real life into the part. The other Kentucky types made famous by Mr. Cobb were true to form. In fact, no one among the large company of twenty-four and each of about the same importance was anything but well cast.

The story, which was taken from one of Cobb's best known, is of course subservient to the character drawing. He recounts the coming into fortune of the po' white trash, Peep O' Day and the machinations of an unscrupulous lawyer to wrest the money from him before he "throws it away" in giving others happiness and enjoying a childhood which he missed some fifty years ago. Tidden.

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ABOUT STOCK PLAYS AND PLAYERS IN MANY CITIES

BOSTON: COPLEY—The attraction this week offered by the Jewett Players will be "The Irresistible Marmaduke." The Jewett Players have been particularly successful in their choice of plays so far this season and "The Irresistible Marmaduke" should prove no exception. **ARLINGTON**—Once more will John Craig and Mary Young be seen in Shakespearean roles, this week appearing in "Romeo and Juliet" and "Hamlet." These stars are never more popular in Boston than when playing Shakespeare. The production will be elaborate and the supporting cast is very capable. In view of the fact that Walter Hampden is giving special matinees during the week at the Tremont of "Hamlet," it will be interesting to contrast the two versions of the melancholy Dane. **Gleeson**. **CHICAGO: IMPERIAL**—The Lorin Howard Players present Cosmo Hamilton's comedy "Scandal" here this week. **NATIONAL**—"The Girl Who Came Back," with Cecelia Jacques in the title role. **VICTORIA**—"One Day" comes over from the Imperial. **Atkins**. **CLEVELAND: PROSPECT**—"Day-break," written and originally presented by Jano Cowl, was the second attraction offered at the Prospect Theatre by the Prospect Players. Cecil Owen gave the play special treatment, both as to scenic and lighting effects. Selmer Jackson and Louise Hamilton were fine in the leading roles. And they had capable support in the remaining members of the company, including Richard Marsden, Howard Smith, Florence Garrette, Georgette Leland, Arthur Viall, and William B. Lewis. **Loeb**.

FT. WAYNE: MAJESTIC—"The Naughty Bride," the famous new comedy, by Thom. Saunders, has been chosen as the opening play for the Otis Oliver Co., that will open a stock season at the Majestic Theatre, Ft. Wayne, Ind. Mr. Oliver's last stock run will be remembered for its success at the Shubert Theatre, St. Paul, Minn., last season. Ft. Wayne is the second largest city in Indiana, and should well support an organization offering the late plays at stock prices. Vada Heilman has just closed with the Oliver Co. at Chicago and will play ingenue leads with the Ft. Wayne Co..

MONTREAL: ORPHEUM—Orpheum players produced the charming comedy "A Pair of Silk Stockings," and gave a really capital performance, which should encourage them to put on more plays of this class. Margaret Knight did some of her best work, Helen Beresford gave a delightful comedy characterization, Edith Spencer was convincing, and Dorothy McCord, charming. Charles Andre did good work, Smythe Wallace was capable, and Caryl Gillen gave an amusing thumb-nail sketch. Week of the 13th, "Justice." Tremayne.

NEWARK: ORPHEUM—In the farce, "Mary's Ankle," the Orpheum Players achieved success. Alfred Cross as Doctor Hampton, the leading light of the farce, Genevieve Cliff as Mary Jane Smith, was very acceptable. Alsworth Arnold as Stokes, the lawyer, portrayed his part in a humorous way. Albert Gebhardt played "Chub" Perkins. Broome.

PHILADELPHIA: ORPHEUM—Mae Desmond and her well balanced company are playing "Within the Law" to big business, week of Oct. 13th. Miss Desmond plays Mary Turner most effectively, and Frank Fielder is well cast as the son of Mary Turner's employer. Laurette Taylor's play "Happiness" is to follow. Conn.

SAN DIEGO: STRAND—The Brissac Players gave a very pleasing production of "The Heart of Wexona" week of Oct. 5th, which was well patronized. Miss Brissac and Fred Raymond in the leading roles were all that could be desired. This is Fred Raymond's last week with the company, as he is leaving to fill his first picture contract, and much regret is expressed over his departure as he has been the most popular leading man Miss Brissac has had in some time. Anthony Smythe will be the new leading man, opening in "Nothing But Lies." Chapman.

SAN FRANCISCO: ALCAZAR—The Alcazar offered "The Naughty Wife" to a crowded house. Belle Bennett and W. P. Richardson were the stars. The play was enjoyed. "Paid in Full" will be the next attraction at this house. Barnett.

HOW THE SHOWS ARE DOING ON THE ROAD

BOSTON—"A Prince There Was" continues to draw big crowds to the Tremont. "Breakfast in Bed" has one more week at the Plymouth, and "Buddies" will leave the Park Square after one more week to the sorrow of all Boston. "Look Who's Here" has caught on at the Colonial and we expect to see this play enjoying a long engagement. But three weeks more remain of the limited engagement of "Monte Cristo Jr." at the Opera House. Henry Miller will be seen in "Moliere" at the Hollis for one more week and "Seven Miles to Arden," a new Irish comedy, starring Grace Valentine, continues at the Majestic. **Gleeson**. **CINCINNATI: LYRIC**—"The Passing Show of 1918" drew good crowds despite the fact that it was the second visit here. **GRAND**—"Flo-Flo" repeated its success of last season as far as attendance was concerned and succeeded in pleasing despite the fact that the company was not really up to standard. **Goldenburg**.

MONTREAL: ST. DENIS—"The Scotti Opera Company" appeared at the St. Denis for two nights, 6 and 7, in "L'Oracolo" given for the first time in Montreal. "Cavalleria Rusticana" and "Madame Butterfly." The performance was excellent and M. Scotti himself scored a distinct hit. **HIS MAJESTY'S**—The San Carlo Opera Company opened a two weeks' engagement at this theater in "Madame Butterfly," with the Japanese soprano, Haru Onuki, in the title role, and an excellent cast. **Tramayne**.

ST. PAUL: METROPOLITAN—Rich. and Carle in the opera "Sunshine," opened at the Metropolitan Sunday to a capacity house. **Pfister**. **SAN DIEGO: SPRECKELS**—Oct. 13-14 "A Prince There Was." Guy Bates Post in "The Man of the Year." Oct. 27-28-29. **Chapman**. **TORONTO: ROYAL ALEXANDRA**—"Up in Mabel's Room" is quite the cleverest farce we have had in some time. Sager Midgley, Julie Ring and Jas. Norval are excellent in their roles. **PRINCESS**—"The Velvet Lady" to capacity business all week. The company is an excellent one. **Dantree**.

WILLIMANTIC: LOOMER—"Experience" Oct. 7. Packed house at top prices. The company was splendid. "Flo-Flo" Oct. 10. **Comedy**. **Palmer**. **WILKES-BARRE: NESBITT**—With the termination of the Shuberts' lease Nov. 1st, the Nesbitt will again be-

WHERE SHOWS ARE

ACQUITTAL; Chic indef—**ANGEL FACE**; Phila indef.
BASHFUL HERO; Chic indef—**BETTY, BE GOOD**; Wilkesbarre 29.
CAPPY RICKS; Chic indef.
DADDIES; Chic Oct. 20 indef—**DREAM GIRL**; Wilkesbarre 21-22.
EVE AND THE MAN; Wilkesbarre 27.
FLO FLO; Chic Oct. 19 indef.
LISTEN, LESTER; Chic indef—**LITTLE BLUE DEVIL**; Phila Oct. 20 indef—**LITTLE JOURNEY**; Wilkesbarre 24-25.
MATINEE HERO; Wilkesbarre 20—**MIRACLE MAN**; Phila Oct. 18 indef.
PETROLEUM PRINCE; Phila Oct. 27 indef.
REGULAR FELLER; Chic indef.
SCANDALS OF 1919; Phila indef—**SHUBERT GAITIES**; Phila Oct. 20 indef—**SOMEBODY'S SWEETHEART**; Chic indef.
TAKE IT FROM ME; Chic indef—**TEA FOR THREE**; Chic indef—**TIGER, TIGER**; Wilkesbarre 28.
UP IN MABEL'S ROOM; Chic indef.
VELVET LADY; Chic indef.
WOMAN OF BRONZE; Phila indef.

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In "GOLD DIGGERS"

By Avery Hopwood



PATRICOLA *Taking Encores in Vaudeville With Waterson,
Berlin & Snyder's. "Oh What a Pal Was Mary"*

VAUDEVILLE VOLLEYS—From

MORE power to Elmer Rogers for his indefatigable efforts to swat the ticket specs around the Palace corner!

Ed. Wynn says he couldn't break into vaudeville again with a sledge hammer. Maybe Ed's salary demands may be beyond vaudeville reasoning.

The N. V. A. Sunday dinners are gaining in popularity.

John Liddy may shortly wear the antlers. His application is before the New York Elks.

Bee Palmer's jazzists last week stung Bee to the quick when they handed in their "notice." The boys claim a "50-50" division of the billing.

This week the billing at the Colonial was "triple headline week." The tri-corned split of prominence was between "Kiss Me," the W. B. Friedlander act; Jimmy Hussey and his "Move On" turn, and the Creole Fashion Plate (his second week at the house).

Choos' Horse Heard From.

George Choos has heard from his gallant race horse, "Eastern Glow" which is still at the local race tracks and keeping up his eating record. In two races recently the horse finished seventh and fifth respectively. Jockey Fator told George the racer seemed to have a lot of hidden strength as the animal refused to extend herself in either race. George hopes she will extend soon as the feed bills are extending beyond the limit.

Danny Simmons is himself again. With the Moss houses resuming vaudeville Danny was assigned to his old task of keeping the houses supplied with talent.

No wonder we missed Joe Flynn's urbanity and smiling face of late. He's been telling the Chicago loop hounds what a happy bridegroom Arthur Hammerstein is and what a great show he has in "Somebody's Sweetheart." Of course the show is there to get the money.

After watching such vaudevillians as Bill Dooley, John F. Conroy and Schaeffer we wonder what time a show would end if they were on the same bill and which man could do the most in divers lines without dropping from exhaustion.

Agents Lost On Series.

The New York and Chicago agents who backed the Sox to win the series in a walk or at least cop among the early games were hard hit by the grand old dope which upset everything. Bet Johnny Simon out Chicagoway was there forty ways on the Sox.

We hear Walter Duggan will soon be in our midst. If we had a brass band we would give Walter a regular homecoming reception as he deserves. He went away a hero and he came back with a job in London. He is the personal representative of Leon Errol, now a great big hit at the London Hippodrome.

There have been many rumors along the street. The latest are that "big time" vaudeville may eventually find its way into one of the big film houses along Broadway.

Two Weeks for Fashion Plate.

When a feller needs a friend in vaudeville he needs one badly but when he makes good and there are friends everywhere then things come in a deluge. Not long ago "The Creole Fashion Plate" was playing small time houses and Sunday dates wherever he could get them. Now he is in demand for revues and shows and has established himself as a "big time" act, with the Keith offices taking cognizance of

Personals—Two Weeks Bookings for Creole Fashion Plate—The Capitol Getting Them All—Successful Vaudeville Managers, No. 8, William H. Quaid

his entertaining ability by giving him two consecutive weeks at each of the New York houses. He is winding up the first of his two week's booking at the Colonial this week.

Seems as though Jim Slevin put it over when he booked the Vatican Choir Singers. They are getting the crowds everywhere they appear. Recalls that Pat Casey was in for a big boxoffice killing with the Lieut. Jimmy Europe Band when the tour was cut down unexpectedly in Boston by the murder of Europe by one of the bandmen. Then there was the crowd that took Jack Dempsey for a tour that looked like a bonanza but lo and behold, the unexpected happened in the way of lack of b. o. interest and Jack stopped short and went to the Sells-Floto Circus. And to think the flop of Dempsey in the big houses was a cruel financial blow to Aaron Jones, a regular fellow and a good fellow but withal a good loser.

Trying to Get Mrs. Castle.

It is local Rialto report that the vaudeville emissaries are making a quiet little effort to induce Mrs. Vernon Castle to return to vaudeville for a short tour. As "money talks" and publicity is not to be denied it may be Mrs. Castle (now Mrs. Tremem) may take back her declaration never to appear on the stage again with a dancing partner. Soon Eva Tanguay returns to vaudeville.

Evelyn Nesbit has hit the varieties again.

Valeska Suratt may also stick to vaudeville.

Frisco is reported fixing up a new act.

Pat Rooney promises a "sensational" with his new turn.

Capitol Combing the Street

The new Capitol has combed old Broadway of some of its wellknown theater workers. Of course it has had E. J. Bowes up there as its managing director long before the side walls were up and not many moons ago corralled that urbane word-thriller and artist booster, Ben H. Atwell as general press representative. Then it grabbed off John Wenger to devise the scenic settings of the Capitol. He was formerly at the Rivoli. Then an arrangement was made with Flo Ziegfeld whereby New Wayburn was enabled to stage a big girly revue. Then the Capitol took Charles Reis from the Rialto to handle the house management. Another quick grab

from the Rivoli, Rivington M. Bisland was snatched to act as treasurer for the new Capitol. Then along with Bisland went the Prusak Sisters from the Rialto box office to act as Bisland's assistants. Then the chief ushers, Thomas Gavan and Jack Conney were obtained from the Rialto-Rivoli forces. Arthur Pryor, who heads the musical list with his band, was formerly at Willow Grove Park, Philadelphia. Hy Mayer, art editor, is well known to New Yorkers through his many cartoons of world's celebrities. Among latecomers to the Capitol staff is Bessie Mack, long associated with the Shubert offices, for seven years being chief assistant to the general press representative for the Shuberts. There are others but this list will suffice for the present. We must add the name of Abe Mass, assistant to the Capitol's efficient publicity heads. He was formerly at the Strand.

Charles W. Hamp, now with "Janet of France," was overseas 13 months as director of the U. S. A. Ambulance Service Jazz Band which toured France, Italy, Switzerland and Spain entertaining wounded soldiers. Prior to his sailing to Europe he appeared as a principal of "Good Bye Bill."

Lillian Bradley reports her booking agency in the Astor Theater building as not only growing in popularity but is doing an excellent business. Miss Bradley expects to line up some new theaters for her vaudeville books this month.

Successful Vaudeville Managers Number 8

There is no half-way about this managerial comment. Before we go another week with it we must give due honor to one of the most popular and successful managers on the Keith and Proctor list, namely William H. Quaid of Proctor's Fifth Avenue, New York. Billy's a handsome chap but he can't help possessing good looks. Nature bestowed him with the facial beauty that has him ducking behind telephone poles, subway kiosks, big signs, etc., to escape the attention of young women who know Bill to be a single man and as free as the air but Bill is so blamed modest and gun shy when it comes to receiving compliments on his looks and all that sort of thing that he no doubt has often wished he were an ugly male duckling and therefore escape the kidding which he good naturedly takes. Leaving out all remarks

about Quaid's neat and manly appearance, Quaid is a regular fellow, genial, amiable, urbane and withal a hustler, with his popularity well deserved by his success with the 5th Avenue. Bill is as original as the day is long and he is always putting some idea into effect at the downtown house to improve its looks, its programs and make the patrons feel more at home. He has put the Proctor house on the right side of the ledger. He originated all kinds of contests to augment the regular attendance and in the list came his idea of song contests, dancing contests, new acts shows; it was Billy Quaid who engaged feminine ushers and outfitted them in natty uniforms and it was Quaid who made the theater lobby a delight to walk through, to stop and look at, etc., with Billy putting out a poster display that was both attractive and artistic. He arranged a decorative display that would befit the seasons, with summerish plants and foliage in full bloom during the heated months and winter furnishings denoting the reign of King Winter. Then he thought of a lobby fountain and one he got that had the other managers copying it. And so it goes!

Quaid hails from Troy—the home of the Louismann collar brand—and he is an Elk, affiliated with the Poughkeepsie lodge. He is also an active member of the Knights of Columbus but at heart is the manager of the 5th Avenue although the Keith Vaudeville Exchange thinks a heap of his booking judgment and has him booking Lawrence Goldie's books when Goldie is away on a vacation. What Billy did during the war is a proud recollection of those who knew Billy best at heart. In the Liberty Loan drives, getting goodies for the wounded soldiers and sailors and entertaining the doughboys that came back wounded Quaid was on the jog day and night. They say Bill Quaid has one hobby that may land him in the sporting pages of Boze Bulger's or Joe Vila's papers, namely golf. They say Quaid swings a lusty golf club. While he has no cups to boom his prowess as a golfer he is practicing up to swing out in front when the next tournament is held by the Keith, Proctor, Orpheum and Palace agency golfing experts. We like Quaid and we hope that his five years with the 5th Avenue will be a million.

Shuberts Lose Money

Last week the advertising "stars" on the Broadway side of the Winter Garden were dark and former "acts" that had worked the Garden and had paid \$25 for the privilege of having their names in the sparkling incandescents via the star-way remarked that the Shuberts were losing money with the star spaces vacant. The Shubert "Gaieties" moved into the Garden Oct. 6. There are ten "stars" ready to work at \$25 a week for the "names" willing to stand the weekly payment of the privilege.

Louise Dresser and Jack Gardner will be featured in "Just Around the Corner," and William Le Baron's farce, "I Love You," will be played by four companies.

Edward Garvey and George Manatt, have been added to the cast of "Betty, Behave," the New Smith-Riesenfeld musical comedy.

Joe Laurie says he's a "single." That goes both ways, but Joe does not intend to pull the "single" line gag that Billy Clifford used for years.

10 YEARS AGO TODAY 20 YEARS AGO TODAY

Mabel Hite and Mike Donlin Stage New Sketch "A Double Play" At The Alhambra.

Harry Lauder Opens American Season At Plaza Music Hall.

Judge Dismisses Case Against Gertrude Hoffman For Improper Costume.

Pauline, The Hypnotist, Proves A Sensation In Chicago.

Yvette Guilbert Arrives in America For Tour Under Management Of Percy G. Williams.

Emma Carus To Play Few Weeks On Morris Time.

William A. Brady Signs Contract To Become Managing Director of Koster and Bial's.

Edwin Milton Royle Entertains Governor Wells of Utah At Dinner In Philadelphia.

Elsie Leslie Makes Success of Debut In London.

Tony Pastor Makes Reappearance With New Songs At His Music Hall.

Tim Murphy Scores A Big Hit At Harlem Music Hall.

Camille D'Arville Signed for Tour Over Orpheum Circuit.

WILLIAM ROCK'S SITUATION

Ex-Partner Of Frances White Is On Horns Of Dilemma Over Contracts

WILLIAM ROCK seems to be much astride the horns of a stage-working dilemma. It appears that when the agile Bill was working jointly in vaudeville and productions and roof engagements with Frances White the Rock and White combination signed a contract with Comstock & Gest. Rock and White went abroad as a "team" and they returned unsigned with Miss White joining the Flo Ziegfeld "Midnight Frolic" and Rock making other stage plans.

Comstock & Gest, having the Rock and White contract, sought injunction action against the White appearance with Ziegfeld, claiming prior contract to her services.

Rock when hopping off the boat was hailed by Sam Shannon to a theater to revamp the musicalized version of "Checkers" which was then styled "What's the Odds?" Rock declaring that the individual efforts of Miss White going to Ziegfeld forced him to make other working arrangements inasmuch as Bill being human and recently married must work with the high cost of living not to be denied.

So Rock receives a salary propo-

sition from the B. F. Keith Vaudeville Exchange for a big act with Bill as the star and Rock up and accepts it, placing in rehearsal an act with the billing to be as follows: "William Rock with 1-2-3-4-5-Girls and Two More." The act has been booked by Edw. Keller.

Rock meanwhile is champing the bit about the Comstock & Gest injunction proceedings against Miss White as the contract called for their combined services, with Rock willing to fulfill the contractual agreement with C. & G. if Miss White lives up to her part of the contract.

Miss White, so the story goes, has put herself on record as never appearing again on any stage with Rock.

Rock declares that he is not a contract breaker and has no intention of sidestepping any signed arrangement with Comstock & Gest as far as he is concerned.

Miss White was highly indignant when she learned of the action of Comstock & Gest, with everything expected to be settled when the matter comes up for final disposition.

CHEESE CLUB NOW

AT THE N. V. A. Newspaper Men Welcomed by Vaudeville Artists

For the next two weeks the two score members of the celebrated 'Cheese Club of Newspapermen' will be the guests of the National Vaudeville Artists in their new clubhouse in 46th Street just west of Broadway. The 'Cheese Club' is so closely in touch with theatricals that the N. V. A.'s have taken it under their wing until the newspapermen have their own clubhouse. Guest cards have been issued for two weeks after which the writers will be taken in as lay members. The 'Cheese Club' has been meeting daily at luncheon in a Broadway hotel but Monday the entire membership met in the mezzanine restaurant of the N. V. A. Club and will gather there hereafter.

The clubhouse is one of the most modern in America and its numberless conveniences have been placed at the disposal of the newspapermen. E. F. Albee who conceived the National Vaudeville Artists now numbering 15,000 members and who built their beautiful new clubhouse dropped in at luncheon and welcomed the guests. President Edwards Davis and Secretary Henry Chesterfield gave personal attention to the visitors assisted by House Manager Hurlburt. The N. V. A. Club is celebrated for its cuisine, its \$10,000 a year chef being from Sherry's and its kitchen the model of scientific construction.

Pearl Regay at the Capitol

Pearl Regay, exponent of co-tortionistic dancing, and a 'single' familiar to vaudeville audiences, has been engaged by Managing Director Edward Bowes of the Capitol Theater as a feature of the novelty performance Ned Wayburn is staging.

May Quit Agenting

Edw. E. Livingstone, the vaudeville agent, may quit the game to handle the New York representation for a new auto manufactory in Detroit. He got the offer last week.

Aron to Have Flanders

Mark Aron has long been known as the proprietor and custodian of the Palace bar, adjacent to the Palace Theater where many an agent and vaudevillian spent a fat part of his Michigan bankroll. Well, anyway, Prohibition steps in and puts a gentle hand on Mark's weekly banking but Mark has got his share, so isn't worrying much. Mark has taken over the management of the Flanders Hotel in the Times Square section. Ed. Clark (Clark and Verdi) may take over the shoe-shining privilege and have charge of the bellhops when Mark runs the hotel.

Reserves Had to Move

Hereafter the affairs of the Theatrical Regiment of Police Reserves will be directed from the Palace Theater Building through the necessity of the removal from the former headquarters in the Amsterdam Opera House which has been taken over by a studio company.

All the members have been notified that hereafter the Reserves will be directed by Major A. L. Robertson, Regimental Adjutant, as O. Stadstad, Regimental Sergeant-Major, hitherto in charge, has resigned. Edward F. Albee is the Colonel Commandant.

McCarron's New Berth

John H. McCarron, who formerly booked a number of out-of-town vaudeville theaters from his offices in the Strand building, has accepted the agency in New York for an electric refillable fuse. McCarron formerly booked the shows for the Liberty, Cleveland, now handled by the Loew offices; the Palace, Olean, N. Y., booked by J. H. Todd out of the Gus Sun branch in Buffalo; and a house in Ithaca, N. Y.

Sophie Tucker Doubles Last Year's Business Under Reisenweber

Jack Levy, Well Known Vaudeville Agent, Dies in New York

T. Roy Barnes Is On Verge Of Striking It Rich In Oil Field Investment

Fox Vaudeville Circuit Heads Deny Reported Office Removal To Capitol

Leo Beers Turns Down Offer Of Ziegfeld To Remain With Julian Eltinge

CANTOR'S HIT

Berlin Permits Comedian to Bag Hit Unprogrammed

Eddie Cantor is an Equity man. He is one of the principal comedians with "Ziegfeld's Follies." Monday afternoon Eddie sat in the very first row of one of the lower box seat tiers of the Palace with a friend of a fleshier rotundity than Eddie. When Irving Berlin had finished his act he espied Eddie and after greeting him queried the comedian as to the "why you here?" Eddie's sally "You ought to know. You gave me the tickets" brought quick laughter. Berlin yanked Eddie to the stage and invited him to sing. Cantor said he couldn't sing but would warble one of Harry Akst's songs, Harry being Berlin's pianist.

Eddie put pep into "You Don't Need the Wine to have a Wonderful Time" and he scored a tremendous hit. He told a couple of jokes and then jumped right into the lap of his plump male friend.

The holiday crowd enjoyed the unexpected "bit" greatly and Berlin didn't seem to mind the ovation Eddie got at all. In fact he modestly rejoiced in a way that made the former Sergeant more popular than ever.

Cantor got publicity for it and so did the Ziegfeld show and "Ziegie" no doubt refrained from rebuking Eddie for that reason.

Moss' Broadway Drawing

Ben S. Moss Broadway Theater, which is playing straight pictures, is not confining itself to any set house program insofar as the make of films is concerned but is booking whatever looks good as a "draw." The house has been drawing well since Moss took it over but there is a belief along the Big Street that Moss will install vaudeville with the pictures before the end of the current season.

Mazie King's New Act

Mazie King is returning to vaudeville with a big scenic novelty planned by the men producing the new offering, the A. and A. Producing Company (Aborns and Ackerman (P. Dodd). It will be a big dancing turn, with Miss King as the premier dancer.

SIGNS BROWNE AND BATHING GIRLS

'20 Century Revue' Given Long Route Over Keith Time- Act Will Be Elaborate.

BOTHWELL BROWNE, star of Mack Sennett's "Yankee Doodle in Berlin" and well known through his efforts in musical comedy has been given a lengthy route over the Keith Circuit. Mr. Browne has surrounded himself with a dozen of California's most beautiful bathing girls and has created "a somewhat different vaudeville diversion."

The act which Browne has called a "20th Century Revue" is in four parts and deals largely with bathing girl episodes. Browne has invested considerable money in his

GO TO CAPITAL

Federal Commission Resumes Vaudeville Investigation

The vaudeville investigation which the Federal Commission is conducting and has had under progress for some weeks past with the entire history of vaudeville being rewritten by the courts was resumed this week in Washington.

Heretofore the daily grind of the investigation has been held in New York. The shift to Washington meant a railroad ride to the Capitol by the vaudeville bodies concerned, with the excursion taking more lawyers to Washington than anything else. Of course there are many witnesses to be heard, with the waiting list said to hold a raft of names.

Meanwhile the wheels of vaudeville run smoothly along with the houses reporting prosperity on the fall season.

The hearings so far has interfered greatly with the time of the men named in the investigation.

Vaudeville interests will draw a sigh of relief when it is all over and conditions within their ranks proceed as heretofore.

Going to Paris

Carl Randall goes to Europe sooner than he had planned. The young dancer passed up local offers and vaudeville work to sail for Paris this week where he reports to the Casino there to direct the dances of the new revue and to dance with Mme. Mistanguett. The last named was recently in New York and received considerable newspaper attention.

Charles King's Offers

Charles King is in receipt of an offer to join a musical show every week but for the present seems contented enough to remain in vaudeville with the Schwab act, "Daly Dreams", with a long route already confirmed.

Marie Nordstrom's Plans

Marie Nordstrom, enroute to London, plans to play four weeks there under the Sir Oswald Stoll direction, with a London revue her likely berth later in the year.

The H. Robert Law studios are responsible for all the scenery while L. Rosen is assisting Browne in the designing and making of costumes. Frank Evans is handling the bookings for the revue which is slated to open at the Alhambra the 27th of this month.

Browne has just closed a successful season with Mack Sennett and for the past few months has been appearing "in person" in conjunction with "Yankee Doodle in Berlin."

TRAVELING ACTORS MAY VOTE

Vaudeville Artists Working to Get Approval of Absentee Voting Bill

THEATRICAL circles and especially the vaudeville section is deeply interested in the movement to have a resolution to "Amendment No. 2" of the constitution of the State of New York approved by the voters of the state which will enable absentees to register votes at any general election.

Facsimiles of the ballot whereby the population can vote "yes" or "no" on the amendment have been distributed throughout the theatrical section of the city.

Assemblyman Louis M. Martin of

Oneida has presented a concurrent resolution of the Senate and Assembly which proposes an amendment to Article two of the constitution in relation to absent voters whereby the legislature may arrange for absentee voters of New York to vote and have the ballots duly receipted and counted under the state election law.

It is reported that there are something like 300,000 voters in New York who are deprived of their vote because the business engaged in takes them from their home either Registration or Election Day.

Dolly Connolly's Songs

Dolly Connolly, formerly of the vaudeville combination of Connolly and Wenrich (Percy), joined the Greenwich "Village Follies" last week and was a success with her songs which included "I Thought I Heard My Johnny Calling Me," "A Business Man's Love Song," "The Wedding of the Shimmy and Jazz," with a surefire hit with "By the Camp Fire" which is the composition of her husband, Mr. Wenrich, now associated with the Feist Music House.

Strike Theme Used

Vaudeville is to get the first of its playlets on the strike question when Lewis and Gordon present a late satire on the momentous problem entitled "When It Strikes Homes." It was written by Howard J. Green and Milton Hocky, local theatrical publicity men. It's in rehearsal now.

Trio Passes Up Vaudeville

The trio of Cole, Russell and Davis, which has been presenting a comedy act in vaudeville, two men playing ex-convicts and a woman doing the head waitress of a small town restaurant, has passed up vaudeville through Davis and Darnell, formerly of the trio, joining the "Shubert Gaieties" at the Winter Garden.

Robbins Places Ban

John Robbins, who books the vaudeville turns out of New York for pop houses in Bayonne, Torrington and Naugatuck, has laid down the law to some of the bookers visiting his suite in Times Square. One of the men who was up against his ban lately was Flo Rheinstrom.

Hart Sues Tinney

Some time ago Max Hart filed court action against Frank Tinney, the comedian, asking that Tinney pay him commission for booking services rendered when Hart had Tinney before. Some weeks ago Max and Tinney resumed business relations although Max did not drop his commission suit against the comedian, now on the road with "Sometime." The case was scheduled for local trial Oct. 8 but was postponed. Nathan Burkan represents Hart while O'Brien, Malevinsky and Driscoll are Tinney's attorneys.

Evelyn Nesbit's New Act

Evelyn Nesbit has returned to vaudeville. She recently wound up a film contract and then arranged for a vaudeville appearance without any dancing partner. Miss Nesbit, using a pianist, opened the first half of this week in Mount Vernon, with her song repertoire including "You Ain't Heard Nothin' Yet" and "Molly Malone My Own", a new song by two San Francisco writers. Miss Nesbit is expected at the Palace within a few weeks.

O'Brien with Three-Act

Bobby O'Brien, who has been doing a vaudeville "double" with his father, James O'Brien, has joined the Kerr and Weston turn, making it now a new "three act." Jimmy O'Brien will likely play the Loew houses with his former "girl act," Loew offering the route this week.

Wish Wynne's 20 Weeks

Wish Wynne is scheduled to make her reappearance in the United States Oct. 27, when the popular English entertainer opens at the Palace. M. S. Bentham is her New York agent.

Wilkie Bard Here

Wilkie Bard, the well-known English comedian, is in New York, having reached these shores last week. Bard is advertised as appearing as the headline of the Palace bill next week.

Sweet's New Act

Chandos Sweet has just produced a new act, "Bread and Milk," which is the work of Wayne A. ey. It's a comedy skit and was given its vaudeville baptism in Newark last week.

Keit Succeeds Belcher

Joseph Keit has been appointed as general manager of the Jerome H. Remick Music Company, succeeding the late Fred Belcher. Keit is considered one of the most efficient men in the Remick house.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

Nobody Knows; Nobody Cares Irving Berlin
In Room 203 Dave Harris
Tell Me Whiting and Burt
Nora Malone, My Own Evelyn Nesbit
When the Preacher Makes You Mine Bee Palmer

IS THAT SO!

Kitty Irwin, former vaudevillian, who has been quite ill for some time past, is noticeably improved and she may resume stage work before many weeks. Miss Irwin (in private life the wife of Charles Irwin) was too ill to accompany her husband over the Orpheum Circuit last season.

The Piccolo Midgets are back in New York and considering an offer to join a new musical show. They also have a New York restaurant engagement which they will accept for the present. The midgets are known throughout the country as the "four smallest Elks" in the world.

Clarice Vance, who with Mary Marble (formerly of Chop and Marble in vaudeville), has been operating a big restaurant in Dallas, has sold out her interests to Miss Marble who will conduct the place as heretofore. Miss Vance expects to make her new plans public in the near future.

Eddie Foyer, who bills himself as "the man of a 1,000 poems," owing to tonsillitis, has been unable to work of late but is out again and resuming his vaudeville dates on the "big time."

Aileen Poe has been engaged for Wilner & Romberg's production, "The Magic Melody."

Eddy Basse of "The Passing Show" Company sustained severe cuts and injuries in a fight at a social club in Newport, Ky., known as the old Pickwick Club.

Signs With Shuberts

Lillian Berse, who formerly headlined "Sweeties" in vaudeville, has signed up with the Shuberts. Miss Berse had been rehearsing with the McIntyre and Heath show, "Hello Alexander" but prior to the New York opening deemed the role unsuited to her and asked to be released from the assignment. Miss Berse will be assigned one of the Shubert's new shows.

SEATS 2,300

New Keith House On Fordham Road to be Big One

According to the plans in the offices of the B. F. Keith Vaudeville Exchange the new house on Fordham Road, uptown, will seat 2,300 which when completed will make it about the biggest in point of seating capacity on the circuit.

The plans for this house were to have been drawn and specified before the United States went into war and of course the war put a delay on theater building that was inevitable. Now that the war is over the Keith offices had W. H. McElfpatrick proceed with the plans. Work has progressed favorably and early in spring the house is expected to have its big opening.

The Keith offices will make the Fordham opening something for the local natives to talk about.

Sheddy Booking Fay Houses

Although Mike R. Shedy lost the Gordon Houses in Boston and adjacent New England territory, his New York offices are still booking the shows for Fay's, Philadelphia; Fay's, Rochester, and Fay's, Providence, with Shedy also providing the cabaret bill for the Binghampton Hotel, Philadelphia.

Jim Barry's Successor

Harry F. Henry has assumed the duties of booking representative of the Actors' International Union No. 1, succeeding the late James Barry, who died of pneumonia. William F. Connolly has charge of the musical bureau of the union. The union still operates its offices in the Columbia Theater Building.

Jack Trainor in East

Jack Trainor, comedian, who for some years has been out west, featured in Boyle Woolfolk's tabloids playing the W. V. M. A. time, has hit the east, playing local vaudeville houses in an act entitled "Help" by Jack Lait.

Roy Foulk Dies

C. LeRoy Foulk, known professionally as Roy Foulk, last appearing as musical director of the Stopper & Fisk Orchestra in Williamsport, died there recently following an operation for internal trouble.

A. & A. PRODUCTION CO. TURNING OUT MANY ACTS

Messrs. Ackerman and Aborn Making Big Success Of New Productions

SINCE P. Dodd Ackerman and the Aborns Milton and Sargent turned their attention to vaudeville productions they have been unusually successful, with the result that they have ten acts on their books, either working, in rehearsal or will shortly be in process of organization.

One of their latest vaudeville offerings will be "The One Cent Sale" which was written especially for the A. & A. Company by Edward Clark, author and producer, the act to have a special layout of scenery designed by Mr. Ackerman. Seventeen people will appear in it. There will be three special scenes and the arrangement is expected to prove a novelty.

Another new A. & A. act will be one written by George Rosener entitled "The Devil a Monk Would Be," a scenic novelty sketch with

five people, with special Ackerman scenery.

Still another new one with the A. & A. label will have Mazie King as its featured principal, Miss King being the wellknown dancer.

Others are in course of preparation. The new Carlos Sebastian act, "Bubbles" was produced by A. & A., with Ackerman staging the entire act. A. & A. also have "Magic Glasses," with five people, and "The Ragged Edge," both written by Frances Nordstrom.

P. Dodd Ackerman and Milton Aborn share the general producing work, with the scenery devised and designed by Ackerman, with Milton giving the act his technical direction. Sargent handles the financial end of the A. & A. company.

Some new novelties are being planned for production before Christmas.

3 DANCE HITS **BROADWAY'S** 3 DANCE HITS

WAIT TILL YOU GET THEM UP IN THE AIR, BOYS

I'VE LIVED, I'VE LOVED, I'M SATISFIED

EVERYBODY'S CRAZY OVER DIXIE

BROADWAY MUSIC CORP'N
WILL VON TILZER, Pres. 145 W. 45th St., N. Y.

IRVING BERLIN, JOE LAURIE AND OTHER NEW ACTS

James B. Carson and Co.

James B. Carson was at the Fifth Avenue the first half with his new act, "To Be Or Not To Be." It is a wide departure from anything Jim heretofore has offered, the girly singing-dancing gogwn disporting chorus gone and in its place a stage setting to depict the Hester street home of a Jewish family that has a father ironically opposed to the theater especially as a stamping business ground for any of his offerings. Carson is David, son of Isadore and Rebecca, homespun types of their race; David being stagestruck and whose time is taken up playing benefits. He finally gets a job. An actor is sick and unable to appear in a pop house. David goes on as Mike Kelly, does a singing turn "one." The papa and mamma are there in a box. The mamma interrupts with "that's my boy" and goes into a little scene by herself when David sings a pean of praise to "my mother." The act returns to the home where David does "dramatic bits," with the father finally slapping him in the face and ordering him to begone. David gets ten weeks at \$300 and that puts him right with his daddy. Curtain. Carson is a capable chap, capable of playing with any show of the Montagu Glas stype that A. H. Woods puts out, but his try for the serious thing in this act seems out of place when Carson is at his best with a humorous ad lib or side remark. There is humor and pathos in the skit, with it all tended one way. Carson's support appears all that could be desired although there is a tendency to smear the father and mother on rather thickly, but Carson characterizes the ambitious vaudevillian smartly and impressionably. The Fifth Avenooers enjoyed the turn immensely. Mark.

"Done in Oil"

The sketch "Done in Oil" is so badly acted and amateurishly staged that it is impossible to determine whether or not it has general appeal, but we think not. We are under the impression that audiences are rather tired of cheap heroics, grouchy fathers who have kindly hearts stowed away under their tempers, blustery young men assuming the guilt of other young men when they are in love with the criminals' sisters, fortunes made suddenly in oil stocks, and happy endings tacked on with the tacks showing. The act's billing refrains from stating the names of the three players, the author or the producer. Tidden.

Irving Berlin

Irving Berlin has undertaken a vaudeville route that will serve to increase the present popularity of his many songs. He is one of the most facile of present day song writers, and every one is glad to see this stalwart young composer in civies once more, after so nobly springing to arms for the defense of his country. With Harry Akst at the piano, his repertoire includes "Mandy," "Oh How I Hate to Get Up in the Morning," and his latest, "You'd be Surprised!" Randall.

Cooper and Lacey

Cooper and Lacey, a man and woman, are good hoofers. Their routine contains no novelties, but they do the various double and single dances well. The woman elects to burst into frequent song, which almost takes the edge off a fairly good turn. Tidden.

Joe Laurie

Joe Laurie, known on the bills as of pint size, appears as a single. His sketch has the title "Whatika?," which is of the same language as "Attaboy," being a Gotham version of the phrase, "What do I care?" It is a good act, as Laurie puts it out, and, in fact, it could hardly be done by any one else. In the first place, Laurie is one of the most likable chaps on the vaudeville stage, and he invites the entire audience to visit him at his home, and then introduces them to his father and mother, and makes everyone feel comfortable and top hole by his sheer good spirits. Randall.

Lorimer and Carbreay

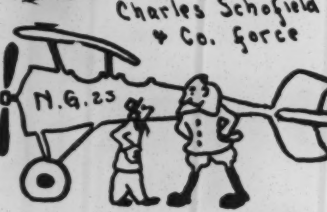
Lorimer and Carbreay are splendid novelty dancers. Their act is full of intricate steps that are effectively executed. They have a specially arranged stairway on which the most difficult part of the performance is presented. A checkerboard drop is used, which has a very pleasing effect on the eye. The costumes of the individuals are sparkling and pretty. Nurnberg.

(New Acts Continued on Page 1664)

HARLEM OPERA Last Half



June Irene
Tilva
"O.K."



Dave Harris
sings
Hop Sing Top
Used to
Call her Baby - I'd
Like to be Rip Van
Winkle - Worth While
Waiting For - Room for
Charles Schofield
& Co. Force



the humor in
"N. G. 23" Arthur
Whitlaw sings
57 encores to
"Come on over here"

GOOD FOUR ACT BILL AT 81st ST. Marx Brothers Headline Pro- gram This Week

This week the bill preceding the feature picture at the Eighty-first Street contains only four acts, but one of them, The Four Marx Brothers is twice as long as the average length act. As it stands now the first half of the program is sufficient vaudeville.

The Marx's act, called "N' Everything," which include several women, is probably familiar to everyone. The part that seemed to please the most was the harp playing by Arthur Marx. As we have said many times before there is not enough harping on the vaudeville stage. About the only harping we get is the harping some acts do on old jokes. The harp is especially suited for syncopated melodies and popular ballads and although good harpists are hard to get it can be done. The trouble it takes would be amply rewarded by the way an act is built up which has a harpist.

Frances Nordstrom's jazz comedy drama "On the Ragged Edge" written in syncopated rhyme made the hit it has recently in the various theaters about town. The piece is a frail thing, cleverly conceived, would be absurd if not played as adeptly as it is by the cast of three, Renee Noel, Edward Lynch and Morton L. Stevens.

Bert Grant and Bill Jones made a hit as easily and as casually as an act of their type can. Grant is a well known song writer and he plays the piano while Jones sings and tells a few gags. Their turn is of the sort that is always a knock-out. They use some of Grant's new numbers, among which "I'm Going to Bid Goodbye to Broadway," a sequel to his former success "Don't Blame It All On Broadway," and "Din, Din, Din, Gunga Din" seemed to go the best. A medley of Grant's hits got a big hand. The Belle Sisters, doing what they call a song and dance revue, started the show off with a bang. These girls are not unusually talented but their personality and gratifying manner in which they thoroughly fill the eye assure them a success. Tidden.

Evans & Wilson Score a Hit at 58th Street, Last Half

A fairly good bill was presented at Proctor's Fifty-eighth Street at the latter half of the week. Evans and Wilson struck a resounding chord in the hearts of the audience with their wonderful voices. It is really the best heard at this house in a long time. Alfred Farrel and Company opened by making pretty pictures out of rags. Lorimer and Carbreay were very clever in manoeuvring their feet up and down on specially arranged stairs in center, with a fascinating checkerboard drop in the rear. This innovation in the settings produced a most pleasing effect. Garry Owen and his tribe are a genuine laughter-making machine. Mr. Owen has a knack of putting the audience in a jovial mood by his hokum and receiving a tumult of applause thereby, although it is only partly earned. Paul Decker and Company were splendid in their act "Ruby Ray." Mr. Decker is a boisterous individual and the act's success hangs completely on him. Harry Cooper in a songologue was received with much enthusiasm. The discordant violin solo is a scream. Jean Gordon's Players in a "Scotch Romance" ended the bill. The kilts on the performers were quite becoming. Nurnberg.

Pleasing Last Half Bill at Proctor's 23rd Street

The last half bill at Proctor's Twenty-third street has Mullen and Frances as headliners, and the popularity of Jim Mullen certainly justifies the team being in the feature position on small time bills. Mullen recently appeared with various men as partners but he has made a wise change in securing Miss Frances. His nonsense seems better when done opposite a woman.

Cooper and Lucey, a man and woman dancing team opened the show. No. 2 spot was held down, or rather up, by a mediocre sketch, "Done in Oil." Marcy, Senna and Lee sang their way into a big success with special songs and popular numbers, which included "There's a lot of Blue Eyed Marys Down in Maryland." Tom McRae still calls his very able and greatly assisting partner "Co." Nevertheless, they were a laugh success in their race track conversation. Marya, assisted by Hugh Barrett, was mildly received on Thursday afternoon. A rather good dancing act, Rialto and Company gave the show a neat closing. Tidden.



RIVERSIDE



THREE ACTS TOP COLONIAL BILL

Creole Fashion Plate, Jimmy Hussey and "Kiss Me"

When Chris. Egan advertised a triple headline bill for this week he made a ten-strike that resulted in business being unusually good both afternoon and night, with Monday's receipts boosted by the holiday crowds but Tuesday's unexpected turnaway in the rain being due to the tri-cornered topnotch placements.

The Creole Fashion Plate, omitted from last week's bill through error, repeated his big hit on his second week, the impersonator appearing in the second part with great applause at his entrance. His act was a riotous hit. The other two headlining turns were "Kiss Me," the William B. Friedlander offering, with the whistly, catchy "Kiss Me" song and its amusing comedy situations, and the Jimmy Hussey shimmy-swinging, jazzed turn "Move On," on with the attractive and charming Tot Qualters.

The toplines were well sustained although Henry Regal and Sam Moore slipped over a whale of a hit in the first part and were rewarded with the Colonial "clap."

Marguerite and Rhea Lerner—the Lerner Girls—held the opening position, with their singing and dancing, their work being of a pleasing nature. Daisy Nellis, daintily attired in pink, was second, with her routine of piano numbers being applauded. "Mrs. Wellington's Surprise" is a farcical affair that has three or four lines that were immediate laughgetters. "Kiss Me" won everybody with its music, Dorothea Sadlier's work in particular standing out like a beacon light in this act. The turn closed the first part.

The second period contained The Creole Fashion Plate, who registered the biggest kind of a hit, Miller and Mack, also putting over a comedy score, and the Jimmy Hussey act which crashed over a happy, comedy, applause hit. Mark.

Blackface Act and Rube Single at 5th Ave.

Comedy of the kind relished by the Fifth Avenue regulars that hit holiday crowd between the eyes Monday evening. The lion's share of laughter was carried off by Frank J. Conroy (formerly with George LeMaire in vaudeville) and Co., doing a typical Conroy act in blackface. Buzzell and Parker in a new act reviewed elsewhere, Nelson and Cronin, also under New Acts, Dave Harris, with comic songs, and Sam Hearn and his amusing Rube turn.

Conroy will always be funny when he's Conroy but any deviation from that style will make him a back number. Hearn has fallen into the late Rube Dickinson's shoes on the country bumpkin monologistic stuff and gets away with it well.

Norman and his froggish contortions opened. Dave Harris sang and talked entertainingly, with his comic numbers receiving the most attention. He sang what he terms his own composition, "In Room 203," the lyrics causing laughter. Hall and Brown did fairly well with their little skit which has the man doing a sort of Jimmy Barry Rube. The woman works hard to put over a "Drunmer Girl" song, her voice being of a pleasing type.

Sam Hearn followed the Conroy turn, the two comedy acts causing much laughter. The Three Regals closed, with the audience remaining seated for the last trick. Mark.

First Half at Harlem Opera House Fair

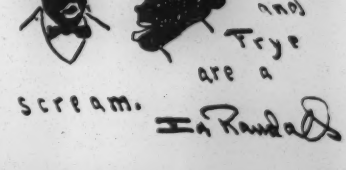
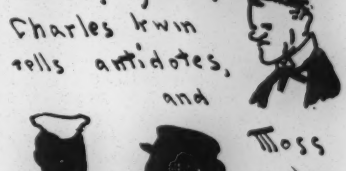
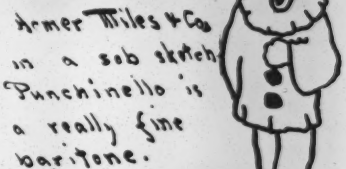
Six acts comprise the vaudeville part of the program of entertainment on the boards at the Harlem Opera House. Faust and Brother open the bill, the Barry Girls sing and a dramatic sketch is presented by Gilmore and Company. Josephine Davis sings and Milt Collins gives a monologue. Rialto and Company dance the curtain down. Randall.

Very Fair First Half at Proctor's 125th Street

Tourestl starts the vaudeville performance with a cello and a fiddle. Cunningham and Bennett sing their old and new favorites. Jack and Trainor and Company give a funny and farcical sketch, and Eddie Borden and Company show up the Britisher's humor. Jovedah and Company close with a mind-reading act. Randall.

5th AVE

The Rickard very versatile.



DELUGE OF HITS IN PALACE SHOW

Current Bill Presents Great Array of Variety Talent

Hit after hit was piled up at the Palace Monday afternoon, with the Columbus Day holiday getting more entertainment for their money than has been dished up at the Corner in weeks. And one act not down on the Palace bill and which cost the house nothing was that scored by Eddie Cantor, of the "Follies" when he became a part of Irving Berlin's act during the second period.

Herman and Shirley gave an absolute novelty in "The Mysterious Masquerade" which enabled George Herman to perform some wonderful contortionistic acrobatics. A hit at the Palace. Another quick hit was made by Morey, Senna and Lee, under New Acts.

The act of Mlle. Diane and Jan Rubini was never seen to better advantage than at the Palace where former's style of chanteuse work and the latter's violin playing were an unqualified hit. Then came Joe Laurie, with Junior attached to his name, and being a "single" that on laughter and applause proves a great substitute for the former Laurie and Bronson "double." Laurie has improved and as a "single" ranks at the top over night. A surefire hit.

Bee Palmer's third week had Miss Palmer slightly altering her song program. Bee, the shimmy and the jazzers, tacked on another hit. Joe Browning showed up right after intermission and bawled over another hit. His comedy was appreciated. Then came Kitty Doner for a hit that made the sidewalls of the Palace resound with the applause.

Miss Doner's first appearance at the Palace since leaving the Shuberts where she was esconced for years and vaudeville received Miss Doner's work with open arms.

Irving Berlin was the headliner and he topped the bill in great shape. Despite a cold and hoarseness he sang the latest Berlin hits as well as some of those he wrote for the "Yip Yaphank" show and dragged Eddie Cantor in for more applause and attention.

"You'd be Surprised" and "Nobody Cares" were the best received although Irving had a new one "Since Becky Learned to Shimmy" that was a tribute to Bee's shoulder work and had a swing that caught on immediately.

Moss and Frye were a laughing hit. They chopped a large part of their act but made their chatter and songs land solidly at a late hour. One of the comedy gems in vaudeville. The Lunette Sisters closed with their thrilling, circusy act. Mark.

Good Bill at 58th Street First Half

Proctor's 58th Street orchestra opened the afternoon's entertainment with the "Baron Trench Overture" poorly played. Harley and Harley in a balancing demonstration were good. Varr and Tunis followed with singing, violin playing and patter. Bob Mills was very successful in his pianologue. "Playmates" stopped the show. The individual contributions were constantly off pitch. June Mills & Co. were a riot of synconation and roughhouse comedy. The 4 Bards ended the bill with an astounding acrobatic offering. Nurnberg.

NEW ACTS

(Continued from 1662)

Morey, Senna and Lee

This is a male combination comprising Charles Morey, Charles Senna and Lew Lee. They slipped into the Palace Monday afternoon in the second spot and were in the Palace slang vernacular "a riot." The boys stopped the show and stopped it completely, a trick that No. 2 turns seldom accomplish at the Palace. The boys play stringed instruments, and play them well, with topical songs harmoniously rendered. One number included choruses from some late songs that had lyrics that evoked quick laughter. The men look well, work with precision, snap and team work, with the Palace hit assuring them of a long happy stay in "big time" vaudeville. **Mark.**

Nelson and Cronin

Nelson and Cronin are two men whose style recalls the heyday of cabaretters of the comedy song type, with a ballad or two slung in for good measure. One man is taller than a bean pole and uses his elongated anatomy to help out comedy lyrics a la gesture. The other man stays close elbow to the piano and rubs its musical keys the right way, the men getting good results both from the music box and the voices. One number by both was "Temmm 'Em They are Beautiful" which was an admonition how the boys can cop the women. A straight song was "That's What God Made Mothers For." Another number was "They May be Old But They Want to be Loved" while a dandy number was "Chong from Hong Kong." **Mark.**

Buzzell and Parker

It's Peggy Parker and Eddie Buzzell in a new offering. At the 5th Avenue the first half the new Buzzell act scored a pleasing hit. The success was all the more impressive because of a cold that handicapped Miss Parker's singing. We have seen the Parker and Buzzell combination in stage action but their former vehicle seemed to miss. The present turn is almost 100 per cent improvement over previous efforts. They carry a special drop, exterior, showing a new little bungalow whither Eddie breezes as an aspiring lawyer to transact some will matter with Miss Parker. There's talk and songs and dances, with Miss Parker changing to an abbreviated outfit for the finale. One of Eddie's single numbers was "When They Are Old Enough to Know Better 'Tis Well to Let 'Em Alone." The duo work like Trojans to put the new act over. It was well liked at the 5th Avenue. **Mark.**

Variety Daily Suspends

Variety's daily theatrical sheet has been suspended. When the strike of the legitimate players was on, Variety issued a daily bulletin and gave it away. After the strike the bulletin went into a daily at 2c a copy. Then the price was reduced to one cent. Monday the daily failed to show on the newsstands.

Jap Acrobat Stabbed

Kata Kiachiro, a Japanese acrobat, was found in his room in west 130th street Tuesday afternoon suffering with a stab wound in his abdomen, the vaudevillian being removed to a local hospital in a serious condition. Suicide was hinted at by the police.

ATTRACTIVE BILL AT THE ALHAMBRA

Emma Carus and Mme. Rhea On the Program

Owing to the illness of Ruth Royce, her place on the program is taken by Miller and Mack, who keep a packed house in gales of laughter at their grotesque drolleries.

Emma Carus sings and dances with J. Walter Leopold busy with her accompaniments. Naturally she sings "Oh! How She Can Dance!" and also gives her amusing Irish number.

Lee Kohlmar and Company present a sketch tending to show the innate heart-strings of the Jewish people. The little play only wins desultory applause.

Bill Bailey and Lynn Cowen, with pulchritudinous and auburn assistance by Estelle Davis sing a host of snappy songs. "Dixieland is Happy", "When the Preacher Makes You Mine", "Don't Be Surprised", "Fan San", "Oo-la-la Wee Wee", and their own number "Kisses", with a banjo solo "Chasing Rainbows".

Another lot of singing is done by Artie Mehlinger and George W. Meyer, among others is "Everything is Nice If It Comes From Dixieland".

Then still more vocal music, of excellent quality is from the Messrs. Traynor, Farney, Bellen and Nesmith in a quartet ballad as "The Four of Us". Besides "Oh! What a Pal Was Mary", one of their best numbers is a medley of that great crop of French-American songs that were coincident with the Kaiser's visit to Holland.

Mme. Rhea gives a graceful dance revue that is a bit out of the ruck. Her first one is a toe ballet in a white costume with an ingenious lighting, a sort of "Good-bye, Night, Hello, Dawn!" Then as an Indian maiden she dances amid a flock of Totem Poles from the hands of the Siwash, the Kwakiutl and the Chinook. A pretty man, Jos. Mack, Jr., sings "Golden Gate" and Frank Ervin, with a squeaky introduction, swings into the strains of "Tell Me" on a fiddle. As a finale they each, respectively, sing, dance and play "Chong".

With the electricians working miracles with the lights, Bessie Clyfford closes the show with Art Impressions, and the Maxine Brothers and their comedy dogs open it. **Randall.**

Jack Loeb's New Act

"A Cure for the Blues," with Dan Healey featured, assisted by Virginia Elliot and Cecil Manners, is Jack V. Loeb's newest girl act that opened successfully last week in Bridgeport. The only interpolated number is "The Vamp" from the Feist catalogue. The act has special scenery and costumes. Arthur Klein is the agent.

Al. Fields a "Single"

Al. Fields—the Fields of vaudeville comedy fame and no relation to Al. G. Fields, the minstrel man—who for years worked the "big time" with the team of Fields and Lewis, is still in vaudeville but now doing a "single." He is now working it into shape in some of the "quiet time" near New York. It's entitled "The Last Bartender."

Composer Booked

Anatol Friedland, the song composer, is staging a big musical act entitled "Music Land" which will appear at the Palace next month, with other local houses to follow.

Unusual Show at Steinway, Last Half

Manager Douglas Faulkner had a very interesting bill last week with Annie Abbott, the "Little Georgia Magnet" as a headliner. It is an athletic act of the old-time Barnum variety. She demonstrated that she could lift ten men and that ten men could not lift her. She was quite baffling. Kennedy and Myers, in a dancing turn were passable. Their act is nothing extraordinary, being of the common variety. A talking and singing act by Ann Byer, with gentleman unnamed, captivated the audience with her roughish manner. "A Cold Million", a sketch enhanced by melody, was good. Van and Trainor were delightful. Ryan and Reiley won high favor with their singing. **Nurnberg**

Sale Quits Shubert

Charles (Chic) Sale has severed playing connections with the Shuberts, his contract running out last Saturday night. Sale was just as pleased with the windup of his Shubert engagement as he had a small assignment as a principal with their "Monte Cristo Jr" show. Sale is preparing to return to vaudeville for the present, with dates being fixed up by James McKowen. Sale has turned back the proposed play by Frank Bacon for Sale as a comedy star, Sale deciding that it didn't measure up to his (Sale's) expectations. Sale has several other production offers under consideration but will accept the vaudeville dates for the present.

Miss Tucker to Stick

When several of New York's critics received Sophie Tucker's work with the new McIntyre and Heath show, "Hello Alexander", unkindly, the inference spread that Miss Tucker was quitting the show. Miss Tucker is not doing anything of the kind. In fact she is one of the big, bright happy spots of the show. Miss Tucker's friends aver that the critics left before she swept into her song cycle which came at such a late hour on the opening night that she suffered thereby. The show is running much smoother and Miss Tucker's work is a big asset.

Gilda Gray to Leave

When the Shubert's "Gaieties of 1919" starts on tour next week Gilda Gray, under contract, will go along with the show. Miss Gray thereby severing her connection with the Bal Tabarin adjacent the Winter Garden as hostess. Miss Gray was only "loaned" by the Shuberts to the B. T. although the inn restaurant tried to have the Shuberts release her so she could remain on Broadway.

Palmer at Riverside

Bee Palmer, who with her jazz orchestra, has been at the Palace for three consecutive weeks, will appear for two straight weeks at the Riverside, starting next Monday. It is understood that Miss Palmer will play two weeks at most of the New York houses.

New Song Boom

A song boom is on for the Kendis & Brockman number, "Sunny Weather Friends," with Harry Joyce doing some gfireat work for its exploitation. It is reported that something like \$35,000 worth of copies have already been registered. Kendis & Brockman turned down a \$16,000 production offer for the number.

HOLIDAY CROWDS AT THE ROYAL

Many Hits On Bill of Average Worth

The Columbus Day audience at the Royal Monday afternoon packed the house to the fire department limit. We saw the show from a cozy place in row A of the standees, from which place we were able to tell that by a happy chance the bill was exactly suitable for such a large gathering with a greater percent of the crowd located at a distance from the stage. Most of the turns were of either a loud or pantomime sort.

The Mosconi Brothers, assisted by Elsie Lamont, topped the billing. The one trick footwork dance done by the slimmer brother was, as usual, a riot, but the rest of their act further attested to the overrating they receive. Our idea of a bill-topper is a turn that on its own accord draws a certain number of payees. The question arises whether the Mosconis pull enough people to the box-office to enable them to be classed as headliners. Elsie Lamont is a valuable addition to the act.

Lida McMillan and Bert Snow in a compact, neat little comedy playlet called "Contrary," written by Mark Esplan, and delightfully played by them, scored easily as they well deserved. It is an example of the best type of sketch for vaudeville and its appeal is due to its bright dialogue and the manner in which it is read.

Im. Conn and Coreene made a big hit with their familiar farce skit, which was separated from "Contrary" by such a good contrast that no let-down or sameness was apparent, in the person of Julia Kelety. Mlle. Kelety is a charming young French woman brimming with personality and a distinct ability in putting songs over. Among her numbers were, "You'd Be Surprised," "Don't Cry Frenchy, Don't Cry," and "Madelon," the latter two being justly familiar but nevertheless enjoyable because of the way Mlle. Kelety does them.

There is nothing new to be said regarding Tony Hunting and Corinne Frances. Even that they "knocked 'em off their seats" is not new. We have yet to see the time when this pair was not a big success. Walter Brower, whose combination of delivery and material marks him as among the best monologists, had the house roaring, and it was some roar. Harry Masters and Jack Kraft, who are favorites with the Royal clientele, repeated their previous successes. Alex Sparks and Company, the cat impersonators gave the bill a good start, and those who stayed in for the last act seemed to like Leon Gautier's animal act, the "Bricklayers." **Tidden.**

N. V. A's Write-Up

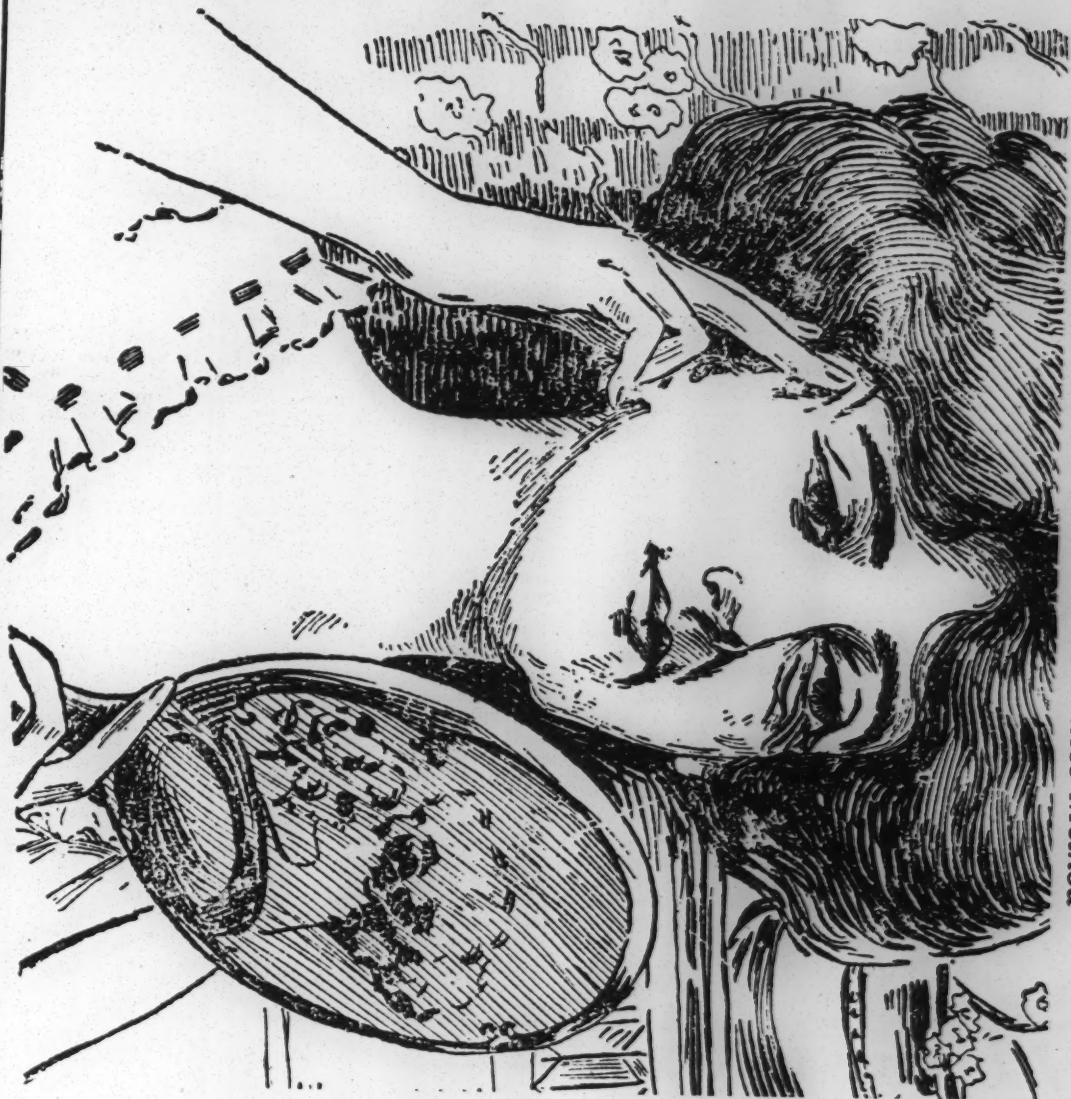
In the New York World Magazine section, issue Oct. 12, the National Vaudeville Artists received a full page of special attention with a layout of colored sketches by Richard F. Lahey, with the accompanying articles bearing the caption "Sunday Night at the N. V. A." The "writeup" was highly appreciated by the N. V. A. executives.

No Policy Announced

The Schenectady Theater, Schenectady, N. Y., is temporarily closed with no immediate policy announced by the manager, Joseph Weber. For several seasons the house has been offering American wheel burlesque shows.

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I N T H E S O N G S H O P

BY E. M. WICKES

J. Aldrich Libbey After Good Ballads—Some Publishers Dropped From The Syndicate's Lists—S. R. Henry On the Job—Friedland Back with Stern.

ANATOL FRIEDLAND, the popular song composer, is all set to return to vaudeville with a big act. He will have ten pretty girls with him. The act, which is reported to be the best composer's act ever offered to vaudeville, is booked to play all the big time.

Libbey Looking for Good Ballads

Did you ever hear of J. Aldrich Libbey? Those who know him well say that he is the man who made "After the Ball" popular, and incidentally gave the present day popular song its first boost. Even Bide Dudley says that Libbey was the first he ever heard sing "After the Ball." If any one doubts that Libbey was responsible for the success of the song he is willing to bet the skeptic one thousand dollars that he is wrong.

For the past year Libbey has been singing in Chicago. Out there he was a big drawing card. He had a contract to sing in six theaters every week, spending one night in each theater. Newspaper reports say that he used to pack the houses. Now he is back in New York. He's negotiating with several big moving picture houses and expects to repeat his Chicago performances in New York. He is looking for a few good ballads. And he's willing to bet he can take any good ballad and start it on its way to success. If you have a good one, go after him, and make him make good.

Alex Sullivan has purchased a beautiful ten room house in Fordham. There are two garages on the premises, but as Alex hasn't two autos to fill them he has written two new songs to get the buzz wagons. His "Smile and a Kiss" is a big seller with Remick.

Kendis and Brockman have sold "I'm Like a Ship Without a Sail" to one of the big publishers. The way the "James" boys are selling every song they publish one would think that it would pay a live publisher to give them a big yearly guarantee for an option on every number they turn out.

Leon Flatow has a new song with Gilbert & Friedland called "Happiness." Flatow also wrote "Sadie Love."

Jos. W. Stern & Co., have opened a branch office in Buffalo.

Some Publishers Dropped.

Some publishers are putting up a howl because they have lost the listing with certain syndicates. At present there is a great many rumors floating around Tin Pan Alley as to the reason for their being dropped. The consensus of opinion holds that they have been dropped because they didn't do anything for their numbers. They think that all they have to do is to print the songs and that it is up to the dealers to push them over the counter. For years some of the dealers have been doing this, but they have grown tired of it. They have come to the conclusion that every publisher should help to move his goods, and that if a publisher isn't in a position to do so, or isn't willing to do it, there's no reason why they should move goods for him. Dealers in other lines won't handle goods unless the manufacturer does his share in moving goods. So there's really nothing new about the idea. There is a report that in the future some of the big phonograph companies won't record numbers unless the publishers can guarantee a certain amount of cooperation.

Jerome H. Remick is in New York for a short stay. Remick is fortunate in having a man like Joe

Keith to fill the breach made by F. Belcher's departure.

Amy Ashmore Clark, manager of The Artmusic, has placed "When You're Alone" with Maude Allen. Miss Allen opens at Nashville this week.

"Wait Till We Get Them Up in the Air Boys," one of the Broadway's new numbers, is being featured by Rae Samuels, Edith Clifford, Kranz & La Salle, Billy Gleason, Raymond & Schram, Eileen Stanley, Klein Brothers and Swift & Kelly.

Harold A. Dellon, who took "The Sunshine of Your Smile" from the shelf and turned it into a national hit, is now professional manager for Gilbert & Friedland. He expects to repeat with "I'm Tired of Waiting, Dixie Lee."

A. G. Jones Company Set.

The A. G. Jones Music Company has opened offices in the Gaiety Theater Building and is all ready for business. Mr. Jones starts in with four songs written by Anita Owen. They are the latest from Miss Owen's pen, and she says that "Wander with Me to Loveland," "Tell It to the World," "Land of Dreams," and "Don't Be Sad" are the best popular numbers she has ever turned out. The Jones Music Company has contracted with Miss Owen for her entire output for the next three years.

Mildred Rosen, the star saleswoman of the Meyer Cohen Music Company, has returned from a trip through New England. While away she sold a raft of music for Meyer. Miss Rosen knows how to approach buyers without making herself obnoxious. In the near future she will make a trip to the coast. She will call on the trade along the route, and when she reaches Los Angeles she will open a branch office for Meyer.

Bide Dudley has written a new show. All the reviews up to the present time have been very favorable, indicating that Dudley stands a good chance of landing a Broadway success.

Harry Darcy, formerly with Darcy and Williams, has returned from France. He will join Ed. Crawford in a new act.

Jack Mahoney sold "Water is Dangerous" to Eddie Cantwell for \$250. To Lew Dockstader he sold "Things Could be Worse and They Could be a Whole Lot Better." Many of the big acts who use comic songs are looking to Jack for new material. And Jack never falls down on the job.

Blind Jim Quinn is making a trip by auto to the coast. And he is gathering in the coin by selling copies of "When We Played Together in Ireland" for a quarter a crack. Quinn spent some time at Atlantic City recently and did a land office business with his Irish ballad.

S. R. Henry Still On the Job.

S. R. Henry has been writing songs and instrumental numbers for many years, and the longer he stays in the game the better he grows. To Stern writers come, and from Stern they go, but Henry keeps coming forever. His numbers may not be whistled in Berlin just now, but they always keep the printers and

dealers busy in this country. "One I Know," and "Good Night, Dearie," are Mr. Henry's latest. They'll be published within a short time by Jos. W. Stern & Co.

Every once in a while Harry Von Tilzer hears that some one has remarked that he is about through. Then Harry goes home and writes a regular hit like "Carolina Sunshine." Harry won't be written out until Father Time counts him out.

Tell Taylor is coming back into the publishing game. Tell had a big season once, when he published "Down by the Old Mill Stream." Then he came to New York to set the town on fire, but the old town refused to burn. Maybe Tell will have better luck this time.

The Richmond Company has brought out in three keys the original version of Jacob Koppel Sandler's "Eili, Eili." The story of the origin of the song and the way it has been mutilated and sold by peddlers has already been told in several newspapers and magazines.

Mara Holds Them.

Mara is a pretty girl with sun-kissed hair. She possesses a pleasing voice. And her eyes—oh, boy! They make you forget many things. Mara used to be in the show business. And she plays the guitar well. But now she's a business woman—or a girl. She conducts a tea-room at Washington Square—South. When daring youths enter the place in search of adventure and the unconventional she picks up her guitar and sings "I'm Forever Blowing Bubbles," or some other hit. The youth usually turns away disappointed. He had expected to hear her sing some of the songs written by the village poets—or song writers. Then Mara crowds all her smiles into her pretty eyes and sings some village songs. And as long as she sings she holds him there with his eyes popping out of his head. Every one of Mara's songs has a big kick in it.

L. Wolfe Gilbert is playing vaudeville dates in New York. He is booked in New York for the next four weeks.

Richard Nugent, who has been connected with Waterson, Berlin and Snyder for a number of years, will become general manager for the Jones Music Co. Mr. Nugent is thoroughly familiar with every angle of the song game and should be a valuable asset for the Jones Company.

Anatol Friedland Returns to Stern

When Anatol Friedland was on the staff of Stern & Co., he always had a hit running, hence he always had money coming to him. Then Anatol decided to break away from the sure thing to take a flyer as a publisher. Now he has come to the conclusion that he wasn't cut out to shoulder business worries. So he went back to Stern. And, from now on he will write his hits for Stern.

Friedland is a good melody writer. He has the knack of turning out the kind of melodies that appeal to the public. And as long as he continues to write and exploit his songs on the stage he will be a big success. Friedland has just completed a new vaudeville act called "Musicland," with which he will tour the big time circuits. Every

one who has seen the act in rehearsal think its a wonder, and Mr. Albee went so far as to tell him that he thought it is the best song writer's act that he has ever seen. Friedland will be surrounded by ten pretty girls who will introduce his new songs.

About a week ago one of the big publishers paid \$16,000 to another publisher for the manuscript of a new song. This is a record for a manuscript of a popular song.

Eddie Leonard is using Ida as the basis for a new show. "Ida, Sweet as Cider" has always been a big hit for Eddie, and he thinks that Ida should be good for a big musical comedy as well as a popular song.

Sayde Hess has been engaged as secretary for the Jones Music Co. She knows the business, having spent several years with other publishers.

"Hello, Alexander," Boosts "Tell Me"

"Hello, Alexander," with McIntyre & Heath as the stars, is showing at the Forty-fourth street theater. The show is a great boost for number of popular songs, including "Tell Me," "Why are Chickens So High?" "I'm Glad I'm from Dixie," "Hawaiian Moonlight," "Roses of Picardy," "Rock-a-Bye-Baby," and "At the High Brown Baby's Ball." "Tell Me" is sung and played half a dozen times during the show and is the one that the majority of the audience hums to itself as it leaves the show house. All of which means that Moses Gumble and Melville Morris have put in some good work. Other publishers, however, have no reason to kick, as all the numbers featured in the show go over big. If other producers would give more attention to the popular publishers when they are rehearsing musical comedies they wouldn't have so many flivvers every year.

Max Burkhardt has joined the professional staff of Irving Berlin, Inc.

Miss Gail Grabel, author of "There's a Song in Your Eyes," a high class ballad, published by the Henry Burr Music Corporation, died last Saturday at her home in West Mansfield, Ohio.

Irving Berlin has written a new song called, "You'd be Surprised."

Mt. Morris Theater

Al Haase and Miss Laney sang "Weeping Willows" and "White Heather" to fair applause. Harold Dellon brought two girls who sang all of Wolfe Gilbert's catalog in harmony. They were very good. They were followed by Lou Weston who gave Irving Berlin's "Nobody Knows" and "You'd be Surprised." Both songs and singer scored. Shapiro, Bernstein and Company had a girl who sang a ballad fairly well but she tried to shimmy a chorus. Stasny's men sang their "Gal" song which went very good. "Acoustics" Sammy Levy butted into the evening with a Jazz Band act and clowning himself into popularity, trying also to make "Taps" make a fool out of himself. He did his regular dance after a ballad. Newmark.

"The Vamp" in Big Shows

"The Vamp," which has the Leo Feist house on the jump with filling orders in all directions, is having a great run in Broadway shows, with the number being properly staged in "The Greenwich Village Follies," "The Gaieties of 1919" and "Hello Alexander." The George White show is also using the number.

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WHERE ACTS ARE NEXT WEEK AND HOW THEY DID THIS WEEK

(Week of October 27 in Parenthesis)

NEW YORK: ALHAMBRA—Oct. 20, Claire & Atwood; Crawford & Broderick; Dotson (N. Y., Colo.); Hussey & Co.; Jas; Sebastian & Co.; Carlos (N. T., Royal); Mrs. W's Surprise.

COLONIAL—Oct. 20, Baker & Co.; Bert (Bklyn, Orph); Bergere & Co.; V (Phil., Keith); Britton, F & M; Clark & Co.; Johnny; LaRue, Grace; Mehlinger & Myers (N. Y., Colo); Miller & Bradford; Santos & Hayes.

PALACE—Oct. 20, Bard, Wilkie; Cressy & Dayne; McCane, Mabel.

ROYAL—Oct. 20, Carson & Co.; Jas. B.; Creole Fashion Plate; Magic Glasses; McCane & Co.; Mabel (Bost., Keith); Raymond & Schram (Bklyn, Orph.); Vallecita's Leopards (Bklyn, Bush); Zardo (N. Y., River).

BROOKLYN: BUSHWICK—Oct. 20, Brenner, Dorothy; Carus & Co.; Emma; Herman & Shirley (Phil., Keith); McMillan & Co.; Lida (N. Y., Al.); Mosconi Bros.; O'Meara, T & K (Balt., Maryland); Regal & More (Bos., Keith).

ORPHEUM—Baker, Phil; Berrens, Fred; Diane & Rubini; Hunting & Francis; Jim Jazz King; Leonard & Co.; J & S; Playmates (N. Y., River).

BALTIMORE: MARYLAND—Oct. 20, Briants, The; Cameron Sisters; Donald Sisters; 3 Ellett Sisters; Inglis, Jack; Kiss Me (Phil., Keith); Lewis & White (Wash., Keith); Reat & Co., Petty.

BOSTON: KEITH'S—Will M. Cressy and Blanche Dayne, late of the Over There Theater League, and the attraction at Keith's. Mr. Cressy presents a humorous rural sketch, called, "The New Store," and later in the evening appears alone dressed in his uniform and entertains the audience with several of his experiences while over there. Emma Carus of musical comedy fame, sang several new songs and even danced quite strenuously with her pianist. James Leonard & Company presented an up-to-date version of "When Caesar's Her," an uproarious farce. A very popular act was Raymond & Schram's offering "A Syncopated Cocktail," in which they sang several new songs with great success. Luba Meroff assisted by Sonia and Ben Meroff pleased with songs and musical numbers in an elaborate setting. Sabine and Goodwin were funny in a sketch in which one member played the orchestra. Others on the bill were Helene Jackley, the sensational girl, and Gautier's Bricklayers, a remarkable canine act. Gleeson.

BOSTON: KEITH—Oct. 20, Asaki Japs; Berlin, Irving; Mack & Co.; Wilbur; Marconi & Fitzgibbon (Bklyn, Bush); Morton & Co.; Jas. C. Potter & Hartwell; Morris, Elida (Bklyn, Bush); Sully & Houghton (Bklyn, Bush).

BUFFALO: SHEA—Oct. 20, Adair, E & E (Toront., Shea); Gabby, Frank (Toront., Shea); LaFrace Bros. (Toront., Shea); Patricola (Toront., Shea); Sheldon & Daley (Toront., Shea); Valentine & Bell (Toront., Shea); Wheaton & Carroll (Balt., Maryland).

CINCINNATI: KEITH'S—Leona La-Mar, mind reader, headed an altogether good bill. To-To, billed as the world's greatest clown, kept his audiences in good humor by his clever antics and pantomime. Eddie Carr and a capable company present a laughing skit called "The Office Boy." Allan Rogers, a tenor of more than ordinary merit, sings some high class songs in a creditable manner. Dunbar's old time darkies gave some plantation songs that were entertaining. Challen and Keke, a bicycle team, open. Walsh and Edwards present a flirtation episode in song and dance that gets over well. M. Adolphus and Ethel Gilmore, with a capable company, present some dances that thrill. Goldenburg.

Bills for the week of Oct. 20, Rudd, Ruth (Indp., Keith); Elinore & Williams (Dayt., Keith); Gautier's Toy Shop (Indp., Keith); Scott, Henri.

CLEVELAND: KEITH'S—Henri Scott, the famous American bass-baritone of the Metropolitan Opera Company, headed the bill at B. F. Keith's Theater, and was given an uproarious reception. Deafening applause greeted him upon his first appearance, as well as after every selection rendered. Jear Barrios offered a series of song impressions, singing "I'm So Blue," "Blowing Bubbles," "I'll Be Happy When the Wedding Bells Ring," and "I'm Sorry I Made You Cry." Robert Hyman and Virginia Mann had a farce comedy "35,000 a Year," that was replete with comical situations. Ann Gray, harpist, received the undivided support of the audience. "The Rainbow Cocktail," a musical fantasy with Helen Coyne and Bruce Delette, was fine. Herbert Ash-

ley created a favorable impression with his comedy conversation, in which he was assisted by Roy Dietrich. Bob Hall's extemporaneous monologue was immensely popular with the patrons. Charles Ahearn and Company in "At the High Life Cabaret," proved a fitting closing act to an exceptionally fine bill. Loeb.

Bills for the week of Oct. 20, Glason, Billy (Tol., Keith); Hamilton, Alice; Lohse & Sterling (Youngn, Hip); Maryland Singers; Ruberville (Syracuse).

DETROIT: TEMPLE—Oct. 20, Baker, Belle; Gallagher & Rolly; Harkins, J & M; Juggling Nelsons; Kennedy & Burt; LaRue & Dupree; McMahon Diamond Co.; Reed & Tucker (All to Rochester).

PHILADELPHIA: KEITH'S—Anna and Harry Seymour won first honors in their breezy bits of nonsense. Louise Gunning sang a medley of her former successes. Oscar Syling, violinist, and Hector McCarthy, pianist, assisted. Phil Baker sang and got much merit out of his accordion, and with a "nut" plant in a box. Carlos Sebastian with Olga Myra did a series of dances that were artistic and admirably staged. Their song "Bubble Land" is a sure winner. Arthur Anderson at the piano did a bit of excellent accompanying. Mason and Gwynne sang "Some Day I'll Make You Care," and "Look in the Heart of a Rose." The girl whistled well. Jack Inglis did a monologue, assisted by a bunch of hats. Harriet Rempel offered a playlet, "Tarrytown," prettily staged, but slightly inane. Miss Rempel's acting was good. The Worden Brothers did some fine foot juggling. Sully, Rogers and Sully closed the bill with acrobatic comedy. Conn.

Bills for the week of Oct. 20, Berk & Valia; Boothby & Everdean (Balt., Maryland); Fitzgerald, Lillian; Herman, Mme (Bgs., Keith); Rios, The; Ryan & Healy (Wash., Keith); Shone & Co.; Hermine; Towle, Joe (Balt., Maryland); Winston's Water Lions (N. Y., River).

PITTSBURG: DAVIS—Oct. 20, Brenner & Bro.; Peggy (Tol., Keith); Dickinson & Deagon; Girl with 1,000 Eyes; McLellan & Carson; Mann & Co.; Sam; Maria Lo & Co.; Oakland, Will.

TORONTO: SHEA—Breen Family (Mont., Princess); Daly, Vinie; Fallon & Brown; Gaxton & Co.; Wm; Rain-bow Cocktail; Reynolds & White; Rives & Arnolds; Stanley & Birnes (Mont., Princess).

WASHINGTON: KEITH—Oct. 20, Herbert Kinny & Corine (Phil., Keith); Miller & Mack (Phil., Keith); Murray, Elizabeth (Phil., Keith); Sylvester & Vance (Phil., Keith).

WILMINGTON: GARRICK—Oct. 20, Anger & Curtis Boys; Ernie & Ernie; Ferry (Balt., Maryland); Mack & Reading; Oakes & Co.; Harry; Rose-time.

ORPHEUM CIRCUIT

CALGARY: ORPHEUM—Oct. 19, 1st half: Gould, Venita; Kitner & Reaney; Man Hunt; Nelson, M.; Princess Ralah; Shirley & Band, Eva; West Co., Arthur.

CHICAGO: PALACE—The Marion Morgan Dancers, one of the most imposing acts in vaudeville, sponsored by Martin Beck, is the headliner here this week. Miss Juliet, in "A One Girl Revue," recently at the Majestic; Sheila Terry in "Three's A Crowd," a musical romance in three scenes, with Harry Peterson and Gattison Jones; Martin Webb in "Cousin Guiseppe," E. Charles Bensee and Florence Bird in "Song-lodge," Jack Lexey and Al. Rome in "E T P"; Garinetti Brothers; European Novelty Hat Throwers; Leo Zarrell and Company, entertainers of merit, are others. MAJESTIC—Mme. Olga Petrova is the headliner at the Majestic. Her act is billed as "A Symphony of Beauty, Color and Song." Others are O'Donnell & Blair in "The Piano Tuner"; Lloyd & Wells in "Gentlemen From Dixie"; Cant. M. Gruber and Mlle. Adeline, introducing an oriental animal spectacle; Stuart Barnes, singing comedian; "Ten K. P."; "The Beginning of the World"; Charles and Henry Rigolotto, assisted by the Swanson Sisters and Company in "Around the World"; STATE TAKE—Blossom Seelev, singer of syncopated songs, heads the bill. Atkins

CHICAGO: MAJESTIC—Oct. 19, Burns & Frabito; Chinese Jazz Band; Espe & Dutton; Franklin, Irene; Frisco; Morris & Campbell; 4 Readings; 3 Stewart Sisters (Dayt., Keith).

PALACE—Oct. 19—Bostock's Riding School; Dockader, Lew; Jason & Haig; Earl & Co.; Maud; Hickey Bros.; Kitamura Japs; Primrose & Phillips Sidney.

STATE LAKE—Oct. 19, Fenton & Fields; Fox & Mayo; Howard's Ponies; Josephine & Henning; Reckless Eve.

DENVER: ORPHEUM—Oct. 19, Barry, Lydia; Bell & Wood; Bronson & Baldwin; Combe, Boyce; Levitation; Royal Gascoignes; Ward & Girls, Will J.

LOS ANGELES: ORPHEUM—Oct. 19, Belgian Trio; Burt & Rosedale; Els & Co.; Alice; John, Carl; Kelly Co.; Geo.; Regay & Lorraine Sis.; Tannen, Julius.

MILWAUKEE: MAJESTIC—Oct. 19, Benny, Ben K.; Duffy & Caldwell; Rudler, Stein & Phillips; Petrova, Olga; Terry & Co., Sheila.

PALACE—Conrad, E. & B.; Houghton, Pat & P.; Kremka Bros.; Rigoletto Bros.; Watts & Hawley.

MINNEAPOLIS: ORPHEUM—Oct. 19, Cartmell & Harris; Three Jahns; Janis & Chaplow; Jerome & Herbert; McIntyre Co.; Mollie; Murphy & White; Watson & Co., Harry.

NEW ORLEANS: ORPHEUM—Oct. 19, LeRoy Talma & Bosco; Musical Hunters; Noreene, Nora; Sheman Van & Hyam; Somewhere with Pershing; Stedman, Al and F.

OMAHA: ORPHEUM—Oct. 19, Aerial Shaws; Clinton Sisters; Kay, Dolly; Long Tack Sam; Lorraine, Oscar; McIntosh & Maids; Putting It Over.

SALT LAKE CITY: ORPHEUM—Oct. 19, Clayton & Co.; Bessie; Doner, Ted; Dunham & O'Malley; King Co.; Rosa; Nash & O'Donnell; Seebacks, The; Snow, Ray.

SAN FRANCISCO: ORPHEUM—An excellent bill includes: Amelia Stone, Arman Kaliz, Seven Honey Boys, Harry Breen, Madam Ellis, Sybil Vane, Maleta Bonconi, Bell & Wood, Dunbar's Tennessee Ten and Mrs. Gene Hughes in "When He Came Back." Bennett.

The program for the week of Oct. 19, Comfort & King; Kharum; Melnotte Duo; Morrissey, Jack; Morton, Jas. J.; Norwood & Hall; Not Yet Marie; Rarch & Co.; Albertina; Sweeties.

ST. LOUIS: ORPHEUM—Oct. 19, Barnes, Stuart; Garcinetti Bros.; Gruber's Animals; Janet of France; Seeley & Co.; Blossom; Tot; Zarrell Co., Leo.

SEATTLE: ORPHEUM—Albertina Rasch and her dancers in interpretative dances, headlined the program. Others: Comfort and King; Harry Norwood and Alpha Hall; Kharum, the Persian pianist; Melnotte Duo; James J. Morton and "Sweeties," a new farce by Friedlander and Hough. Mendell.

Bill for the week of Oct. 19, Gordone, Robbie; Lydell & Macey; Nichols, Howard; Savo Co., Jimmy; Stephens & Hollister; U. S. Jazz Band; Weber & Bidnor.

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Senator and Vice-Presidential nominee, Chas. A. Towne; United States Judge G. W. Atkinson of the Court of Claims of Washington; Ignace Jan Paderewski, Premier of Poland and master pianist; Jack Dempsey, heavyweight champion of the world, and others. Nuxated Iron is dispensed by all good druggists everywhere.

Harry Verner (Thos. Slattery)

If this catches the eye of the above or anyone who knows his whereabouts please write his brother, E. L. Slattery, New Orleans, La.

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The star of Universals great success, "The Right To Happiness". Now being released after a long run at the Park Theater, New York.

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

HERE'S a Noo Yawk theater tale of more than passing interest. Time is many months ago, but I'm only allowed to spill the context now.

Theater Circuit Ay has a prosperous house in an uptown section.

Theater Circuit Bee wants to build on a choice site across the street.

Circuit Ay wishes to this plan—**somehow.**

They shoot two representatives onto the spot.

The representatives get right down to business.

A local weekly begins to sound editorially the need for a high school.

'Tis shown that the city has "cheated" the section by not having a fine high school building handy.

Loyal residents of the certain section take a hand in the clamor.

An association to fight for that high school is formed.

A site is suggested to the City Fathers—the only available one that is really "central."

Now I want my "locale."

The suggested high school site is the site Circuit Bee wanted to build upon!

And do you know that if a SINGLE MEMBER OF THE CITY BOARD OF ESTIMATE HADN'T CHANGED HIS MIND the proposed high school would have won that site?

Yeh, Bo!

Instead the High School Association was informed it could have its building, but on a lot some distance removed from the site of its choice.

'N what do you suppose happened? The High School Association lost interest **jes like-a that!**

Also the two Circuit Ay special reps disappeared from the neighborhood.

THEIR WORK HAD BEEN IN VAIN.

Ain't it a disappointin' world, Mabel?

That "Invader" Willis.

A British "invader" is in our Manhattan midst. This Dick Willis chap. Absolutely weighed down with Yankee gold. Manager, dash-it-all, of a crowd of thousand per week Yankee stars, directors and writers out in "Los."

Long before The Cinema began to publish and R. C. Buchanan started to spout, Richard Willis came to these shores as an actor.

Dick also could (say it quietly) write plays.

Being in a land where the liberty to write plays is guaranteed to every free-born truck driver, Dick put his on paper.

I do not think he "siced" them on a single theatrical producer.

But he did try 'em on the dog—then the one-reel fillum producers in Hollywood.

Dick got a staff job evolving plots for one-reelers. And the perfectly tremendous salary of fifty sponduliks a week.

I believe that one day the boss got fresh, and Dick threw the big (for 1914) job up.

Besides, writing scenarios, or adapting them, was too much like work.

Dick saw that one couldn't make money by mere (plebian) hard work, so he became a manager of directors and sichlike.

He used to think it a genuine triumph, there in the commencement days, to land a single single-reel director in a posish at a single hundred per week.

Personals—A British Invader—Mr. Hylan and the Censorship Question—The Yankee Writer of the Nineteenth Century and the British Producer of To-day.

Today it's a poor week that doesn't find Dickey landing one writer, two directors and three stars in jobs at anywhere from one to five thousand dollars per hold-up apiece!

What does Willis do with all his money?

I'll tell you.

He has bought a palayshul home.

Where he spends his off hours—Ye Gods! WRITING POETRY!!

New Picture Money.

Earle Hammons went to England, lined up the Hudson Bay people and came back with backing of \$5,000,000—two millyun of it spot cash.

This was "new money" for the pictures, you can bet, and the trade papers gave it tall publicity. Hammons is sure one of the "financiers" of the business now!

But there are others, and almost as recent. This man Wolper—completely unknown to our world this time a year ago. Then a fair production of the Bolshevik exposure sort.

Now, he has George Loane Tucker, Allan Dwan and Emile Chautard directing films for him. Tuckers' first is that not unpopular affair called "The Miracle Man."

And how many in the industry know who Harry Cahane is?

The Albert Capellani Productions ("Oh, Boy!" the first) have a relationship with him on the financial side, and he will furnish backing to three more producing companies—the Edgar Lewis, Edward Carewe and June Caprice—in a row.

Which just goes to prove once more that it isn't always the men you read about who are doing all the big things!

Why We Are Thankful.

My friend, Mr. Hylan, of Manhattan, has issued a long list of what his administration has done for the Peepul thus far in its term. His friends say the claims are true; his newspaper enemies deny every one of them. But what should interest the local film industry is what the Hylan administration hasn't done. This is the very important (to us) matter of censorship. Under the Administration of the hollow-sounding Bell, the office of the Commissioner of Licenses was noted for its censoring proclivities. The Hylan appointee, Commissioner Gilchrist, has really "kept his hands off." He has devoted himself to those duties of his department that really needed attention. He had had no time to waste on needless "censorship." This is exactly what Old Exhibitor "prom-

ised" the Manhattan industry in the event of Hylan's election.

John Koons, movie editor of Cincinnati "Enquirer," says 90 per cent of producer publicity is fit only for newspaper wastebaskets. The thing is that other photoplay department editors have made the same statement, and have been hired by movie companies to write stuff that wouldn't "go in the wastebasket." Then would come the grand finale. These "critics" invariably got so little of their stuff across that—they went back to their twenty-five per on the paper!

Arthur Edwin Krows is heard from again. Assistin' Georgie Chester at Flatbush. Chester has picked well. Arthur knows every department of the scenario game. And can that boy "cut" pictures? Could never understand why he dropped from view as one of the best of independent scissor wielders.

What is "Jack" Shurtleff doing with his Jack London film? Made it and then—well, what is the "line up?" 'Tis generally understood that there is one. Garrett (see Sidney back in town) has the foreign rights, but what's the Yankee distribution? Hope Shurtleff has grabbed a good one, for he's entitled to the best the game has to give.

Studios Changing

I see that the Thanhouser studio is going to become the Fischer studio. I cannot blame Mr. Rolfe or Mr. Fischer, but in a sense it is unfortunate because the name "Thanhouser" stood for an artistic picture in those days when "anything went." Margaret Snow, James Cruze, William Russell and scores of prosperous others entered its portals to do their first picture work. Mr. Thanhouser acquired a quick fortune there and put a portion of it into a beautiful estate at Oyster Bay, L. I.

Even the Lubin studios seem likely to lose the old name—and Philadelphia has had a Lubin studio for twenty-odd years—according to a report that connects up with a Mr. Fred Bezerril. This gentleman has studied the motion picture industry from every angle in this country, and has chosen the Quaker City for the center of his activities.

The beauty and scenic effects combined with the co-operation of prominent citizens and business men offer him an opportunity unequalled elsewhere. With the acquisition of the studios at Twenty-fifth and Lehigh Avenues, Mr. Bezerril, president and director-general of the Supercraft Productions, Inc., will

attain his object, which is to produce two-reel comedy-dramas.

All these pictures will be filmed in Philadelphia and adjacent territory under the personal direction of Mr. Bezerril.

The first of the series of these comedy-dramas, with Irma Harrison and Jack McLean, is well under way. Lou Marks, who has been starred in over a hundred comedies and comedy-dramas, will co-direct and write the scenarios with Mr. Bezerril.

A Bit of History

Fred Warren wisely wrote down film making and releasing as a branch of the great publishing business, and I am reminded by the present British producing situation of a period in the American publishing business that has happily gone by. In the first half of the last century American literature was—British! We had no established authors worth mentioning.

Washington Irving, Cooper and a few others were making a hard fight for the right to publish, and their writings were on a par with the imported books, but the American publisher preferred the British author and for the same reason that the English renter of today prefers to handle American film: **there was more money in it.**

This was not always due to merit—the true cause of the present day British film renter's partiality.

When Merit Wasn't Responsible

The American authors of that old day asked a royalty on their wares, while the absence of international copyright protection gave the publishers the work of the best known English authors minus all cost.

Of course this *modus operandi* hit the English author, too; Charles Dickens' real reason for his first American tour was to see what could be done about it.

Then the American public came to the rescue of the author. They placed such large orders for his books that the tight-fisted publishers were tempted to give the home authors a show.

That encouraged the authors, of course, and they speedily multiplied. In time Yankee writers were supplying Yankee needs; the good English book always found American readers but it was no longer true that English authors only were available to the American reading public.

Considered today, it seems almost a reproach to our patriotism that we allowed ourselves, as a nation, to depend for our literature upon another nation.

But the new school of literature had to grow up, and that required time. You must crawl before you can walk. When our literature attained full growth, the flood of foreign books stopped.

The new school of British film producing must also crawl before it can walk. Only very false patriotism would dictate a replacement of the American films before the British producers themselves can substitute subjects equally meritorious.

The struggling Yankee author of early Nineteenth Century days studied the big British authors zealously, for the big British authors were supplying the home population with 99 per cent of its literature. Is it asking too much of British film producers that they closely watch the American directors and talent now operating in their midst?

5 YEARS AGO TODAY

David Bispham Heads Gibraltar Film Company.

Evelyn Nesbit Thaw the Feature of Lubin's "Threads of Destiny."

"Cabiria" Enters Its Sixth Month On Broadway.

S. L. Rothaphel Resigns from Strand Theater.

Films of Pope Pius X Are Shown At Hippodrome.

Alice Brady Signed by Peerless Company To Appear In "As Ye Sow."

10 YEARS AGO TODAY

Film Import Company Gets Contract for European Films to Be Released Independently.

National Independent Moving Picture Alliance Prepares to Contest Patent Litigation.

Soldiers at Sea Girt, N. J., Appear in Lubin Picture

Censors Demand That Bull Fight Film Be Withdrawn from Circulation.

Pictures Used in Mayoralty Contest in Burlington, N. J.

NEW FAIRBANKS FILM LACKS BOX OFFICE PUNCH

Exhibitors Disappointed in Failure Of "His Majestic, The American"

EXHIBITORS in the big out-of-town cities are outspoken in their disappointment over the failure of the United Artists' first Douglas Fairbanks picture, "His Majesty the American," to draw and it is reported along the Film Rialto that they are seeking rebates on the originally contracted "life" of the initial United subject.

In Pittsburgh one striking example of the inability of the Fairbanks picture to pack 'em in was brought out by the two weeks' booking there being held to one week, with the Mary Pickford subject, "The Hoodlum" not only surpassing it in boxoffice interest but being held over for two weeks. This Pickford is not under the United's regime.

From New Orleans comes word that the Fairbanks picture at the Strand there on its last day registered less than \$500 on the day. This according to the N. O. report is unusual for a Fairbanks who heretofore has been a surefire draw in that city.

It is understood that in Washington two other features skated past the Fairbanks subject, namely "Kingdom of Dreams," an Anita Stewart film, and "Back to God's Country," an independent feature that was made with neither star nor advance pomp and advertising display.

Great Interest in "The House Without Children"

Interest in Robert McLaughlin's state rights production, "The House Without Children" is at white heat. The 20th Century Limited brought five different groups of buyers from the West into New York during the past week. As a result of this rush of buyers Robert W. Priest, selling agent for Argus Enterprises, has been extremely busy and has a number of big deals pending.

A wide advertising and publicity campaign has been mapped out for "The House Without Children" and includes a number of illustrated dialogues lifted verbatim from the play. The drama which McLaughlin has written into the picture is so constructed and the scenes so knitted together that scene after scene pyramids to its individual climax, thus permitting the selection of a number of miniature dramas to be used as tabloids for advertising the picture.

Negotiations are under way for another New York theater in which to exploit "The House Without Children" which was widely advertised at the Gaiety Theater but interrupted by the actor's strike.

Norma Talmadge's Latest

Select Pictures Corporation announces as a forthcoming Select "special" Norma Talmadge in "The Isle of Conquest," a picture adapted for the screen by John Emerson and Anita Loos from Arthur Hornblow's novel, "By Right of Conquest." The attraction was directed by Edward Jose. Wyndham Standing is the leading man. Natalie Talmadge, Norma's sister, appears as a sister to the star in the latter's screen character. Other favorites in the group are Charles Gerard, Gareth Hughes, Claire Whitney, Elder Hopper and Joe Smiley.

Moore's Garden, Washington, realized the boxoffice strength of "Back to God's Country" and kept it two weeks with the advance interest unusual for an independent and practically unknown picture.

This picture, so report has it, opened at the Madison, Detroit, in the rain and did \$3,250 on the opening day.

It is also reported by the exhibitors that the "Big Four" when starting its new organization felt so enthusiastic over its first Fairbanks that its insistence on the playing thing resulted in the United's executive department assuring the theaters that it would draw certain money. On this proposition exhibitors who have been unable to do the phenomenal business anticipated are preparing to ask for rebates from the United.

Several exhibitors lay the fault of the Fairbanks failure to draw the big monies to its length, that the story itself drags to a point of weariness and that the subject is entirely "too much Fairbanks."

A New York exhibitor says his experience of late is that the picture-going public is tired of the "one star" idea and that it will flock to see any picture that has the merit and that where stars are concerned they reap the benefit of the attendance through the stories if they are good.

Lesser Buys Beban Films

Sol Lesser has purchased the for his local territory California, Beban production, now in process of completion in California, and up to the present time untitled.

The success which he had with George Beban's last picture, "Hearts of Men," which he controls Nevada, and Arizona, prompted Mr. Lesser to make this purchase, and world rights for the next George he expects to announce distribution plans very soon.

To Direct Olive Thomas

Ralph Ince will direct Olive Thomas in her next Selznick production. Mr. Ince is also directing "The Girl from Out Yonder," in which Miss Thomas is working at present in the Selznick Fort Lee studio.

Mullin in East

Eugene Mullin, recent acquisition to the Goldwyn editorial forces, leaves for New York next week to assume active charge of the script department in the East. Mr. Mullin was formerly scenario and production editor for Universal and Vitagraph.

Lucy Cotton Engaged

Lucy Cotton who appeared in "Turn to the Right" and "Up in Mabel's Room," has been signed on a longtime contract with the International Film Company, to play in Cosmopolitan Productions.

Capitol Theater Likely To Open Latter Part Of Next Week
Southern Exhibitors Raise Protest Against Increased Film Rentals
New York Picture Operators May Go On Strike Before The End Of Week
Richard A. Rowland On Way To Metro Studios In Hollywood
Vitagraph Plans To Film Story By Irvin S. Cobb Soon

"STREAM OF LIFE" FIRST REALART A Big Play Produced by Plimpton Epic Pictures, Inc. "Soldiers of Fortune" to be Released

Plymouth Film Corporation will present at the Rialto Theater on Monday morning, Oct. 20th, "The Stream of Life," produced for them by Plimpton Epic Pictures, Inc. The story for this picture was written by James K. Shields and is based upon a pamphlet by him entitled "Philip Maynard," which he has used as a lecture many hundred times through the United States. Through the picture runs an allegory of a stream, starting as a little mountain spring, broadening into a brook, widening to the river and so to the great sea, calm or turbulent at times, as life is.

Nettie Davenport will play the part of Philip's mother. Leonard Willey is Philip as the man of affairs and to old age and death. Mr. Willey has appeared on the screen, but little in this country but is well known on the stage. He supported Margaret Anglin in "Lady Windermere's Fan," also Cyril Maude in "Grumpy". Anna Cleveland is Philip's wife. Mildred Travers, Douglas Redmond, Jr., Alan Willey, Edward Keenan, Frank Wilson, W. J. Gross, Henry Mowbray and Charles Sutton are others in the cast.

Horace G. Plimpton personally directed the picture while the large number of sets were planned and carried out by Jennie B. Plimpton.

In Curtis Production

Cathrine Curtis, president and executive manager of the Cathrine Curtis Corporation, is now engaged in filming the first part of her new western picture in Idaho. Miss Curtis and company recently left Spokane.

Alfred Allen, Tom Santschi and Lester Cuneo will play leading parts in the production.

TO HAVE STUDIO ON COAST

Myron Selznick to Acquire Large Production Unit--
Harry Rapf Will Be in Charge

MYRON SELZNICK, president of Selznick Pictures Corporation, will acquire soon one of the largest producing units on the West Coast. The new plant will augment the two big Eastern studios into one of the biggest producing organizations in the industry. Harry Rapf, production manager of the Selznick Fort Lee studio, will start for California within a few days. He will remain permanently in the West and have charge of the new plant.

A series of special features will be produced at the California studios. All those now on the Selznick roster of stars, including Olive Thomas, Elaine Hammerstein, Elsie Janis, Eugene O'Brien and Owen Moore, will journey West from time to time to play in these productions.

It is also expected that before long a new list of players will be made public, their names having been affixed to Selznick contracts. These later ones, it is expected, will act almost exclusively in the West, as both of the Selznick eastern studios are filled to capacity.

Purchases Exhibitors Mutual

Frank G. Hall, president of Hallmark Pictures Corporation has closed a deal with Exhibitors' Mutual Distributing Corporation, whereby all of the latter's, exchanges, numbering twenty-seven throughout the United States, are acquired by him. All of Exhibitors' Mutual's distributing contracts which it held with Robertson-Cole Company, pass with the deal. These exchanges will be known as Hallmark exchanges.

Five Year Contract

Tom Mix, cowboy star of Fox Film Corporation, has just been signed to a new contract by William Fox. He will appear exclusively in Fox productions for five years longer at least. Mix affixed his signature to the contract tendered him by Winfield R. Sheehan, general manager of Fox Film Corporation, in Los Angeles. Immediately thereafter the actor left for Arizona, where a western town has been built specially for his features. Mixville, near Hollywood, will be greatly enlarged for the use of the star in his Fox productions, and his already large stable has been increased by the purchase of one hundred western bronchos.

UNITED IN RECIVER'S HANDS

Judge Knox On Petition Of Stockholders Appoints Harry Zalkin As Receivership Head Of United Picture Show

THE unexpected has happened. The United Picture Theaters Corporation as a result of a petition by some of the stockholders of that concern has gone into the hands of a receiver, Judge Knox in the Supreme Court last week appointing Harry Zalkin as receiver temporarily of the United's affairs. At least five days were expected to elapse before another step will be taken in the proceedings by the court.

The court appointment came as a direct result of the request for receivership by the Dalton Adding Machine Company, Captain Charles E. Kimball and Ernest H. Horstman, the new England film man, who claim to be among the principal stockholders of the United Pictures Theaters Company. These men went to Court to find out just where they stand with Captain Kimball telling a MIRROR representative that he personally was anxious to see everything running smoothly in the United with both the United executives and the petitioning stockholders working on a more satisfactory basis.

Mr. Horstman when seen last week, said the United matter had caused him no end of time and trouble but that everything was up to the courts, with the receivership proposition expected to settle everything.

The United is understood to have entered a denial of the petition, with Judge Knox expected to make a final decision later after Receiver Zalkin has fulfilled his responsibilities. Mr. Horstman was a staunch believer in the plan of the United as originally laid out but was dissatisfied with the way the executive heads were operating it, with Mr. Horstman left outside in the "cold" on the activities of the company, according to the request asked that a receiver be appointed.

The Horstman proceedings came like a bombshell and threw the United activities into an upheaval, with the present staff of the organization rushing around to save their system from further embarrassment through court action they were unable to stave off. They are reported as saying that everything will be successfully straightened out.



LLOYD W. YOUNG

Advertising Expert of Argus Enterprises
Cleveland, Ohio

Still Breaking Records

All attendance records were shattered and a precedent established at the New Unique theater, Minneapolis, at the first showing of "The Right to Happiness," Universal's super-production, starring Dorothy Phillips and directed by Allen Holubar. On the first day this picture was shown to more than six thousand people and there were at least two thousand turned away unable to secure seats.

This is the first time a moving picture has played to admission prices ranging as high as \$1.50 and the theatrical and moving picture interests of the Twin Cities were dubious as to the success of such an undertaking.

The picture has opened its second week at the New Unique to even greater crowds than the first week.

Gets Jester Comedies

Herman Rifkin of the Eastern Features Film Company, of Boston, has renewed contracts for the Territorial Sales Corporation during his trip to New York, in search of new features for the New England and Boston theaters. Mr. Rifkin has recently acquired the territorial rights to the "Jester Comedies."

New Film for Cody

George Barr McCutcheon has sold the motion picture rights to "The Butterfly Man" to L. J. Gasnier, who purposes to make it into a screen vehicle for Lew Cody. Mr. Gasnier is said to have paid \$25,000 for the privilege of producing it. Ida May Parks will direct Mr. Cody.

GOLDWYN STUDIOS ACTIVE

Directors and Players on West Coast Working at Top Speed on Fourthcoming Releases

WITH the completion of the pictures in the fall series announced by Goldwyn Pictures Corporation, directors and players at the Culver City establishment are working at all speed on the photoplays to be issued during coming months.

William Parke has commenced work on the production of Gertrude Atherton's "Tower of Ivory," an Eminent Authors photoplay with a cast including Barbara Castleton, John Bowers, Sydney Ainsworth, W. Lawson Butt, Doris Pawn and Edythe Chapman. The story calls for exciting action and unusual locations.

Harry Beaumont, who usually works with Tom Moore, is taking advantage of the star's trip to New York by directing a picturization

RENEWS LEASE OF LOCAL STUDIO

Plant in Theater District Secured for Indefinite Period, Supplements Coast Studios

Metro has renewed the lease for an indefinite period of its studios at No. 3 West Sixty-first street, overlooking Central Park. This action is construed as a promise that Metro will resume the maintenance of two immense production plants, one in the East and one in the West.

For about a year Metro has produced exclusively in Hollywood, Cal. The New York studios were sub-leased to other producing companies after the entire activities of Metro and Screen Classics, Inc., as well as the Nazimova Productions, were transferred to the Pacific coast last fall. Metro's westward trek was a move to anticipate a serious winter in New York, with a coal scarcity and Government restrictions upon the use of fuel by motion picture studios. The signing of a new lease on the Columbus Circle studios by Metro now indicates that the near future will witness dual activities by the corporation such as were in operation before the war.

DelRuth with Fox

Hampton DelRuth, who for a period of over five years has been intimately identified with the productions of all Keystone and Sennett comedies, in capacity of managing editor, director and production manager, has severed his connections with the latter studio and is at present engaged in editing and personally supervising the direction of all William Fox Sunshine comedy productions.

New Serial Ready

The first two episodes of the new serial, "The Great Radium Mystery," made by The Pacific Producing Company, and released by Universal, have been sent to exchanges, and bookings are being made. The serial is in eighteen episodes. Many of the exploits of the characters are said to be unprecedented in daring.

Gets London Offer

Peggy Shanor, who is working for the Supreme Film Company, this week received two cabled offers from London to report there for special film work.

FRIARS MARK 25th BIRTHDAY OF FILM

Alexander Black, First Producer, is Present

The Friars celebrated last week the twenty-fifth anniversary of the motion picture by giving a dinner in their monastery to Alexander Black, who presented the first story in animated form on October 9, 1894, in this city. The slides for this picture dissolved into each other and produced the effect of slow motion. Portions of this movie which was called "Miss Jerry," were thrown on the screen and showed that its producer who acted as author, titler, director and camera man, used "visions" and other devices common today.

A congratulatory letter from Adolph Zukor, president of the Famous Players-Lasky Corporation, was received by Mr. Black, who now is a novelist, never having taken up film production in its present development. J. Stuart Blackton delivered an address. Alice Brady, Catherine Calvert, Doris Kenyon, June Caprice and Dorothy Dalton appeared in person. Others present were William A. Brady, Whitman Bennett, George Gordon Battle, William Grossman, William L. Sherill and Arthur B. Reeve.

Returns from Porto Rico

Charles A. Logue, secretary of A. H. Fischer Features, Inc., is back at the Fischer studios in New Rochelle, after a three weeks absence, during which time he journeyed to Porto Rico to gather local color for his script which is to be put on following the completion of "The Red Virgin," now being staged as a B. A. Rolfe production.

Finishes "Tinsel Triumphs"

Sylvia Breamer, leading woman of the Stuart J. Blackton Feature Films has just finished filming "Tinsel Triumphs." The story centers around the life of an actress. At present Miss Breamer is engaged on "A Widow by Proxy."

IS THAT SO!

Elaine Hammerstein, while working on "The Country Cousin," her first Selznick picture, recently figured in an auto accident, but luckily escaped with nothing more than a slight bump on the nose.

Leah Baird, who is being starred by Arco Productions, Inc., in a series of specials, has just completed the filming of her latest production under this contract. It is a film version of Augustus Thomas' political drama, "The Capitol."

Reginald Sheffield has been engaged by Myron Selznick for a prominent part in Owen More's first Selznick production, "Piccadilly Jim."

Mary McAllister, the miniature "movie" star donned her sergeant uniform and toured San Francisco in an army mobile ordnance repair shop and spoke at busy corners recruiting.

Donald Hall, one of the oldest screen favorites has been engaged by Myron Selznick to play a prominent part in "The Broken Melody," Eugene O'Brien's third Selznick production.

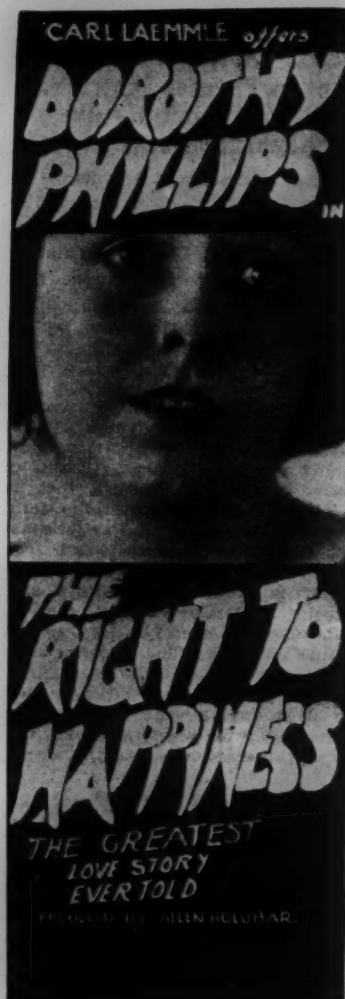
Marion Davies will soon begin work in the Biograph studio on a special production, the name of which has not yet been announced.

Pictures in Court

A jury before Justice Samuel Greenbaum in the Supreme Court had a motion picture exhibition in the shape of the projection of 1,000 feet of the film "Anna Petrovna." The court room was darkened and a screen adjusted on the wall in order that alleged defects in the film might be pointed out.

New Stanley Theater

Jules E. Mastbaum, president of the Stanley Company of America announces that the Hoffman-Henon Company, architects, have awarded the contract for the new Stanley Theater to be built at Nineteenth and Market Street, Philadelphia, to the Keystone State Construction Company at a cost of \$1,000,000.



UNQUESTIONABLY the Season's Biggest Picture

If new box office records mean anything—if capacity performances for from two days to two weeks run bear any weight with you, then you will have to admit that DOROTHY PHILLIPS in "THE RIGHT TO HAPPINESS" is by far the season's mightiest production. In the massiveness of this production, it's extraordinary dramatic strength, and power to draw,

DOROTHY PHILLIPS in "The Right to Happiness"

stands as a brand new precedent in this rapidly advancing era of finer motion pictures. With a cast that embraces more than 5,000 people, with an entire city built and burned, with scores of new elements that make it a production "for all the people." "THE RIGHT TO HAPPINESS" demands your concentrated attention, review and playing dates.

Get a Copy of the Campaign Book that Shows You Everything

A complete and very elaborate advertising campaign book may be obtained at any Universal-Jewel Exchange. This packet tells you how to handle this production in such a big way as to dominate your territory while the run is on at your theater. Everything is ready prepared and should be in the hands of every theater in America. Communicate with your nearest Universal Exchange now and get all the facts.

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"It's a Circus"



MABEL NORMAND

So many comedies are advertised as the funniest ever screened, that when a real sensation like "Jinx" is offered, we wonder how we're going to make you understand the difference.

Remember the old Story of "Wolf"! "Wolf"? Well, "Jinx" is a bearcats!

Watch for plans of exploitation.

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PICTURE FIRST SHOWINGS REPORTED BY WIRE

Why Smith Left Home

Paramount-Artcraft, Bryant Washburn, Directed by Donald Crisp,

Scenario by Elmer Harris

WIRE REPORT—EAST
Box Office Value.....Good
Exhibitor Comments: "Good comedy picture." "Up to standard in every way."

WIRE REPORTS—CENTRAL
Box Office Value.....Good
Exhibitor Comments: "Rather light." "Good entertainment."
NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Excellent
Dramatic Interest of Story.....Good
Technical Handling.....Excellent
Coherence of Narrative.....Good
Acting.....Good
Scenic Setting.....Excellent
Photography.....Good
Quality as a Picture.....Good
WHAT IT IS

When Smith elopes with his sweetheart, not only her guardian aunt but fate and all the elements combine against their first nuptial kiss. A railroad wreck, a hotel fire, an earthquake, obstreperous servants and relatives are all finally defeated, however, and the bride and groom are united and forgiven.

Her Kingdom of Dreams

First National, Anita Stewart

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Stewart excellent." "Interesting story."

WIRE REPORTS—SOUTH
Box Office Value.....Good
Exhibitor Comments: "Stewart makes it a success."

NATIONAL BOARD OF REVIEW REPORT
Entertainment Value.....Excellent
Dramatic Interest of Story.....Very Good
Technical Handling.....Good
Coherence of Narrative.....Good
Acting.....Excellent
Scenic Setting.....Excellent
Photography.....Excellent
Quality as a Picture.....Very Good
WHAT IT IS

A country girl goes to the big city, where she becomes private secretary to a wealthy business man. Many deaths thin out objectionable characters and the plot proceeds on the strength of a forged check and the unlawful possession of a tract of California land. All this is straightened out and the accused forger marries the girl.

Impossible Catharine

Pathe, Virginia Pearson, Directed by John B. O'Brien, Scenario by Frank S. Beresford.

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Pearson liked." "Heard no adverse comments."

NATIONAL BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest of Story.....Good
Technical Handling.....Good
Coherence of Narrative.....Good
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Quality as a Picture.....Good
WHAT IT IS

A wild young woman who has no use for men arouses the ire of a young man who determines to tame her. This he failed in a way to do, until after some thrilling attempts, she decided that he wasn't such a bad sort for a husband.

Received From Every Part of the Country Just Before Going to Press—The Values Great, Good, Fair and Poor Are An Exact Average, the Same Terms Being Used in All Wires to Us

In Mizzoura

Paramount-Artcraft, Robert Warwick, Directed by Hugh Ford, Scenario by Beulah Marie Dix

WIRE REPORT—EAST
Box Office Value.....Good
Exhibitor Comments: "Title drew." "Warwick popular." "Fine story." "Interesting."

NATIONAL BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest of Story.....Good
Technical Handling.....Good
Coherence of Narrative.....Good
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good
WHAT IT IS

A big hearted sheriff sends the blacksmith's daughter away to school, only to be spurned by her when she returns a fine lady, in favor of a St. Louis swell. The latter turns out to be a highwayman and several other undesirable things, and is eventually killed, leaving the coast clear for the sheriff to marry the girl, which he proceeds to do.

The Other Man's Wife

Frank Hall, Stuart Holmes and Ellen Cassidy, Directed by Carl Harbaugh, Scenario by Mary Murillo.

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Pleasing picture." "Holmes always attracts."

NATIONAL BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest of Story.....Fair
Technical Handling.....Good
Coherence of Narrative.....Fair
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Atmospheric quality.....Good
Quality as a Picture.....Fair
WHAT IT IS

A dangerous he-vamp tries to upset the relations between a man and his wife while the former is engaged in beating back the well known Hun. But eventually friend husband returns safe and sound in spite of rumors to the contrary, and kicks the dangerous gentleman out of the house.

A Scream in the Night

Selznick, Directed by Burton King and Leander De Cordova, Scenario by Chas. A. Logue.

WIRE REPORT—EAST
Box Office Value.....Good
Exhibitor Comments: "Jungle beauties in person an added attraction that proved valuable." "Good picture."

WHAT IT IS
An heiress is kidnapped by a mad scientist and raised in the South American jungles among the monkeys. She is rescued by her lover, however, and saves herself from the huge ape with which she is imprisoned by the scientist.

Kitty Kelly, M. D.

Exhibitors' Mutual, Bessie Barriscale, Written and Directed by Howard Hickman.

WIRE REPORT—EAST
Box Office Value.....Fair
Exhibitor comments: "Weak story." "People do not seem to respond to Barriscale."

NATIONAL BOARD OF REVIEW REPORT
Entertainment Value.....Fair
Dramatic Interest of Story.....Slight
Technical Handling.....Fair
Coherence of Narrative.....Fair
Acting.....Fair
Scenic Setting.....Good
Photography.....Fair
Atmospheric Quality.....Good
Quality as a Picture.....Fair
WHAT IT IS

A female doctor goes West and sets up in a mining camp where she falls into great popularity on account of her wit and beauty. When the man she is in love with is accused of murder, Kitty becomes a detective as well as a doctor, and clears his name.

The Woman of Lies

World, June Elvidge, Directed by Gilbert Hamilton, Scenario by J. Clarkson Miller

WIRE REPORT—EAST
Box Office Value.....Good
Exhibitor comments: "Elvidge has a following." "Story gives Elvidge opportunity to do good work."

NATIONAL BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest of Story.....Fair
Technical Handling.....Fair
Coherence of Narrative.....Fair
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Atmospheric quality.....Good
Quality as a Picture.....Fair
WHAT IT IS

Jilted on her wedding day when it is discovered that her father was a crook, a young and beautiful heroine turns crook herself and revenges herself upon the jilter. She is finally forgiven and wedded by a newspaper man.

The Grim Game

Paramount-Artcraft, Houdini, Directed by Irvin Willat, Scenario by Arthur B. Reeve and John W. Gray.

WIRE REPORT—EAST
Box Office Value.....Good
Exhibitor Comments: "Fine story." "Wonderful and original stunts which Houdini did not fake, of course."

WHAT IT IS
A newspaper reporter who does not believe in convicting on circumstantial evidence, fakes up a circumstance whereby it appears that he has murdered his uncle whom in reality he has merely hidden. When the time comes to bring the old man forth, however, he has actually been burdered, and it is a hard job for the reporter to prove himself innocent.

Almost a Husband

Goldwyn, Will Rogers, Directed by Clarence G. Badger, Adapted from a Story by Opie Read.

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Rogers a big drawing card." "One of the best Rogers has done." "Lots of big laughs."

WIRE REPORTS—SOUTH
Box Office Value.....Good
Exhibitor Comments: "Rogers at his best." "Rogers a drawing card."

NATIONAL BOARD OF REVIEW REPORT
Entertainment Value.....Excellent
Dramatic Interest of Story.....Strong
Technical Handling.....Very Good
Coherence of Narrative.....Excellent
Acting.....Excellent
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Quality as a Picture.....Excellent
WHAT IT IS

A New England school teacher in the Mississippi Valley saves a family from ruin, and in order to protect the daughter of the banker from marriage with the villain, he goes through a mock marriage with her only to find afterwards that it was the real thing.

La Belle Russe

Fox, Theda Bara, Scenario and Direction by Charles J. Brabin.

WIRE REPORT—EAST
Box Office Value.....Good
Exhibitor Comments: "Fine production." "Bara does some fine acting." "Quite the best thing Bara has done."

WHAT IT IS
When a British nobleman marries a little ballet dancer, he is of course disinherited by his family. But when the report of his death in the war arrives, his mother seeks his wife and young son. The sister of the little dancer, a notorious courtesan takes the place of the wife, until the husband returns from the war unharmed, and things are all straightened out.

The Oakdale Affair

World, Evelyn Greeley, Directed by Oscar Apfel, Scenario by Edgar Rice Burroughs.

WIRE REPORT—EAST
Box Office Value.....Fair
Exhibitor Comments: "Star not very well known here." "Fair story."

NATIONAL BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest of Story.....Intense and Involved
Technical Handling.....Well Done
Coherence of Narrative.....Clear
Acting.....Good
Scenic Setting.....Satisfactory
Photography.....Clear
Costuming.....Good
Quality as a Picture.....Good Adventure
WHAT IT IS

A wealthy girl who disapproves of papa's choice of a husband for her, dons male attire and hikes out into the wilds of crookdom. After many exciting adventures, she is traced and forgiven by papa, and marries an author who has travelled with her incog.

"The Imp" for Elsie Janis

Elsie Janis' second starring picture for Selznick will be called "The Imp." It was written by Elsie Janis herself, and Edmund Goulding.

Withdrawn!

New Booking Plan Coming for

**"SOLDIERS
of FORTUNE**

An
ALLAN DWAN
Production

*NOTICE is hereby given
that this feature production
cannot be released to anyone-
anywhere - except on the one
basis to be announced*

NEXT WEEK

REALART PICTURES CORPORATION

Arthur S. Kane, *President*
112 West 42nd Street - New York City



BROADWAY PICTURE PROGRAMS AND MUSIC

At the Strand—"Almost a Husband"—Goldwyn—Will Rogers

The Strand Symphony Orchestra, under the direction of Carl Edouarde, rendered a "Slavonic Rhapsody" by Friedman for the regular overture beginning Sunday afternoon. The usual news features followed, starting off with Kinograms subjects, the air race to the coast, and the launching of the "Sharkey," a new cruiser. For these scenes the orchestra played "Triumph of Liberty" and "Brave Hearts" two good marches. The news was broken with an insert of Ditmar's animal pictures, showing the indifference of most of the zoo inmates to the bone-dry edict of July first. There is also an interesting Pathé-Color of Norway, the orchestra playing one of Grieg's Norwegian Dances. A vital scene was the home-coming of a lot of Indian soldiers. This scene brought out applause from the audience. The music used was Herbert's "Dagger Dance" from "Natoma." Tobani's "Grand American Fantasy" was played for the unveiling of the Lincoln statue in Manchester, England. The concluding shots were of the Prince of Wales, the King of Belgium driving an engine and the Gary steel strike.

A vocal prologue has been arranged for the feature. The Strand Male Quartet sings a group of southern songs, with a special setting showing a steamboat landing, with the river in the background. This was made very realistic with the aid of several supers. As the singing progressed the lights dimmed down to night and lights appeared in the steamboat on the stream. The last number, "Mighty Lak a Rose," closed as the sheet came down and the picture was shot, the effect being good. The orchestra opened with a few measures from "Merry Wives of Windsor," the organ coming in at title, "The Wilson home," with improvisations. Then the orchestra at title, "The Hoeing Bee," with Godard's "Scenes Poétiques," then "Wedding Blues." The organ again took the picture at title, "You did that," using Wolstenholme's "Cantilene" and a reel for the dancing on the lawn. Title, "I'll get the boys started" brought back the orchestra with a waltz, "Down by the Meadow Brook." The "Miniature Symphony," "Orestes," was used for the night-rider scene, followed with a movement from "The Atonement of Pan" by Hadley.

The feature picture is "Almost a Husband," with Will Rogers. It has all the essence of appeal, and is stirring in action and full of human interest. The story is about a slow-going rube who teaches school runs a newspaper and gets married to a girl in a joke, and later finds that the minister is "regular" and they are real man and wife. He seems to appeal to the young bride to such an extent that she doesn't mind the situation, but finds herself safe from the attentions of undesirables. The villain being one of these, she upsets some of his plans and eventually comes to love her husband. But he goes through a horse-whipping at the hands of certain night-riders who try to run him out of town. Needless to say he gets even. The series of events make a splendid entertainment, a picture that will appeal to everyone. It is

BY M. M. HANSFORD

For Your Theater—Complete Picture Programs Built Around the Big Features as Shown on Broadway—You Can Get Much Valuable Help from These Programs in Planning Your Own Show.

one of the best seen on Broadway for several weeks.

Eldora Stanford sings the aria from "Louise," and then comes a unique scenic, "Teakwood Logging with Elephants." The orchestra uses selections from "A Lover in Damascus" as the accompaniment. A Briggs cartoon-picture is shown for the comedy position. This one is called "Company." The orchestra uses Klein's "Little Lady" and "Howdy." The organ closes with the March from "Aida."

At the Rivoli—"Why Smith Left Home"—Paramount Bryant Washburn

"Orpheus in the Underworld" by Offenbach is the overture for the week at the Rivoli, conducted by Erno Rapee and Joseph Littau. Fine lighting effects on the Urban setting for the orchestra adds color to the tonal beauty of the orchestra. One of Briggs' comedies of young life back home follows the overture. It is called "Saturday," and depicts the woes of a boy who goes swimming, gets his clothes tied and then when he gets home is forced to take a bath in the regular Saturday night tub. The orchestra plays for this "Causerie," "Villanelle," "Taxi" and "Out of the Cradle."

A special musical number is Nevin's "Narcissus," arranged for voice with the original melody for accompaniment. Carl Engel made the arrangement. Gladys Rice sang the solo, seated before a new drop of the impressionistic style, the dominating color being pink and white. Greek Evans added another vocal number in "Captain Mac," a sailor song by Sanderson. He appeared in costume before a drop of sea and lighthouse.

The regular pictorial follows "Narcissus," showing the world's news in pictures. The orchestra introduced this with "Raggy Chimes," going into intimate studies of screen stars with "Under the Rambling Roses." The celebration of St. Michael's Day shows next, the music being St. Saens' "Marche Heroique." Then Cardinal Mercier in New York to the "Swedish Processional." Prayers to Allah in a prison camp was an interesting subject, the orchestra giving oriental atmosphere by playing Gauvin's "Orientales." Then came the usual "Mutt and Jeff" cartoon, showing how Pretzels are grown, harvested and marketed. The music for this was "March of the Gnomes," Rebikoff, "Home Again" and "Ghost Dance." Shots of King Albert and speed tests of a new destroyer closed the news, with the orchestra playing "Semper Fideles."

The feature place is held by Bryant Washburn in "Why Smith Left Home," a Paramount-Artercraft picture. It is based on the old play and from the laughter that greeted the first showing on Sunday, it bids fair to rival the play in popularity. It is directed by Donald Crisp, and in the cast besides the star are Lois

Wilson, Maym Kelso, Winter Hall, Walter Heirs, Margaret Loomis and Carrie Ward. The music opens with "Serenade" by St. Saens, following with "I Love You That's One Thing I Know," Meyer-Helmund's "Dialogue," Whelpley's "Intermezzo". The theme is the chorus of "If I Were on the Stage" or "Kiss Me Again", and it is used very ingeniously in the train scene. The organ takes the action at the hotel fire, playing until wife sees husband with maid in kitchen, then the orchestra plays "You Can Tell." Then comes "Star Gazer", closing with theme.

The intermediate musical number is a descriptive piece by J. Bodewalt Lampe, called "Fun in a Music Store". It describes customers coming in and trying "fret" instruments, eventually going through nearly the whole orchestra. This is followed by a comedy, "Why Divorce?" starring Mr. and Mrs. Carter De Haven. The musical program for this includes "Magpie and Parrot", "Lake's Lover Suite", "Fairies Greeting", "Chiffonette", "Garden of Love", "Suzanne's Secret", "Caprice Viennoise" and "Girl of the Golden West". The organ closes the bill with the "Sonata" in D by Lemmens, played by Professor Swinnen.

At the Academy—"The Last of the Duanes"—Fox—William Farnum

Victor Despommiere, the Academy organist, opens up this week's program with an "Intermezzo" by Gounod, followed immediately by the Academy Symphony Orchestra in selections from Madame Butterfly under the able direction of David Mendoza. William Fox offers his usual group of current events under the head of the News Pictorial with a "Mutt and Jeff" cartoon. "The Chamber Maid's Revenge", thrown in for good measure.

The drawing card of the week's program is the big western drama, "The Last of the Duanes", with William Farnum and a strong supporting cast. This is the feature that ran several weeks in the Central Theater on Broadway. Then comes a Sunshine comedy, "Wild Waves and Women", after which the orchestra plays "Hits of 1919", arranged by Irving Berlin. The second feature offered is Bessie Barriscale in "Kitty Kelly, M.D.", and then for the close a Harold Lloyd comedy called "Pay Your Dues". The Dixie Jazz Band accompanies the comedies with plenty of melody and pep.

The last half of the week will be devoted to the typical Fox bill, starting off with an organ solo, "Romance" by Elgar, with the same numbers by the orchestra as in the first half. There is a travelogue, "Paris from the Sky", the News Pictorial, William Russell in his first William Fox production, a "Big V" comedy, the sensational picture, "Are You Legally Married?" and a Merit comedy, "The Janitor." An

added musical treat is a duet from "Cavalleria Rusticana", sung by Phelina Walk and William Dorrian.

At the Rialto—"In Mizoura"—Paramount—Robert Warwick

Goldmark's beautiful "Sakuntala" overture opens the bill at the Rialto this week, directed by Hugo Riesenfeld, Nat W. Finston and Joseph Klein, alternating. A novelty scenic effect is shown with a Paramount-Post Nature picture called "Midst Peaceful Scenes." This is an impressionistic study in trees and sky. The accompaniment is done by a duet and quartet off stage. The singing is done by artist pupils in the New Opera School connected with the Rialto and Rivoli theaters. A marimbaphone duet is next introduced, played by Frank Wolf and Harry Edison of the orchestra. They play "The Last Rose of Summer" with variations.

The Rialto Magazine follows with up-to-date news events of the day. The start of the coast-to-coast air race is a prominent feature, the orchestra playing "Here They Come" and "I've Got a Pair of Swinging Doors." Going "Tete-a-tete" intimate views of screen stars are shown, the opening of the new Ince studio being celebrated by an outdoor party, with close ups of celebrated stars, male and female. A "Happy Hooligan" cartoon cuts in with a play called "Business is Business," the orchestra introducing "Everybody Calls Me Honey" and "Along Came Ruth." Riesenfeld's "American Festival March" furnished accompaniment for granting a degree to Cardinal Mercier at Columbia. The news closed with shots of Gary, Ind., capitalists and labor representatives at Washington and the King of Belgium enjoying the thrills at Niagara Falls, the music being the A-flat "Polonaise" of Chopin. Then the concertmaster, Sascha Fidelman, played as violin solo "Les Erinnyes" by Massenet.

Robert Warwick in the Paramount-Artercraft picture "In Mizoura" is the feature this week and it is a good one, the story being simple and direct and the star appealing. The cast is excellent, including Robert Cain, Noah Beery, Eileen Percy, Monte Blue, Gertrude Short, William Brown and Ted Duncan. The story concerns the adventures of a country girl who has been away to college for two years. She meets the villain during this stay and he comes to the village to see her, meeting the sheriff who is also sweet on her. Clashes result over the arrest of an express messenger, the lover of the sheriff's sister. Everything turns out for the best, as is the way with pictures. The orchestra opens with "Phantom Brigade," going into "Woodland Inn" at title, "Robert Warwick," then "Water Lillies," "Limbo Land," "Snooky Hollow" and the "Brooklet" by Grieg. Later "Old Town Pump" and "Loning," with various dramatic numbers for action. At title, "Let's walk down to Clark's" the orchestra goes into the chorus of "The Long, Long Trail" to end.

The comedy is a Larry Semon (Vitagraph) and is the funniest thing he has done. The tricks and effects in this slapstick ought to satisfy the most exacting audience. Semon walks through in his nonchalant way, beating his enemies over the head and dragging them

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B'WAY PROGRAMS

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off with a flourish that can not be described. The name of the comedy is "Dew Drop Inn," and they drop right and left. The closing organ solo is Seeboeck's "Canzonetta," played by Arthrew Depew.

At the Stillman, Cleveland— "Why Smith Left Home" Paramount—Bryant Washburn

"Why Smith Left Home," Bryant Washburn's latest release, was the current attraction at Loew's Stillman Theater, Cleveland, this week. Seeing it was the first light comedy produced there this season, it proved rather a disappointment to the patrons who have been trained to expect heavier drama at the Stillman. However, it was well received on its own merits, and enjoyed a moderate success. "William Tell" was the overture selected by Director H. L. Spitalny, to precede the opening of the picture. The theme was as light as the feature being selections from the musical success, "My Best Girl."

At the Coliseum, Seattle— "Wolves of the Night"— Fox—William Farnum

William Farnum in "Wolves of the Night," the big Fox production, is the feature this week. It concerns an American, who is a victim of a conspiracy. He is sent to Chile to investigate some mines. While there he is imprisoned in a mine through an explosion. He suffers untold tortures of mind and body for days, finally digging his way out. After an absence of five years he returns home. The climax is reached when he finds his wife married to the man responsible for his mishap.

Rex Dunn, the new leader at the Coliseum, is directing the symphony orchestra of thirty-one artists.

The musical program includes as the overture, "Summernight Dream," Suppe; "Agitato 69," Berg; "Nocturne in F," Krzyzanski; "Oh, Haunting Memory," Bond, and "Tarantella," Bohm.

The Coliseum News follows—President Wilson speaking to a vast audience at the Stadium, Tacoma; the fisherman's paradise, salmon fishing in the northwest;

SPECIALLY ADAPTED
TO PHOTO PLAYING

Meditation, Williams,	Fox
Melancholia, Napravnik,	Schirmer
Yesterdays, Huerter,	Boston Music Co.
Wayside Flowers, Smith,	Fox
Cleopatra's Barge, Oehmler,	Carl Fischer
Heart-Wounds, Grieg,	Carl Fischer
Told at the Garden Gate, Thomas,	Hawkes
Sunshine and Shadow, Sudds,	Carl Fischer
Love Song, Powell,	Williams
Twilight, Karganoff,	Schirmer

trail of destruction in the wake of the Gulf storm; looking for a flat—showing interesting scenes of houses built by Pueblo Indians. The usual comedy was omitted this week and in its place a Mutt and Jeff cartoon called "The Honest Book Agent."

The music for the News and comedy is improvised by the organist and includes a march, waltz and foxtrot.

The concert numbers consist of "Dedication," Rex Dunn's own composition and "Air de Ballet," Herbert, played by the orchestra.

Mendell.

Houdini Brings Suit

Harry Houdini has brought suit in the Supreme Court to recover a \$40,000 claim against the Octagon Film Corporation, for which company he appeared in the leading role in a film serial entitled "The Master Mystery." He states that in June, 1918, he contracted with Benjamin Rolfe and Harry Grossman to appear in the film, his compensation to be \$1,500 a week and half of the profits. He states on information and belief that his contract was assigned to the Octagon Film Corporation, which assumed all responsibility for it. The company has received \$225,000 from exhibition of the serial, he states, and of this amount \$80,000 represents profit on the venture.

Landy Opens Office

After two years spent in the publicity department of Select and Realart, exclusive of a term in the U. S. Infantry, George Landy has now opened an independent publicity office in the Selwyn Theater Building at 229 West 42nd Street.

3rd AVE "ARRIVES" TRIPS TO LOS ANGELES STUDIOS

By BARRYMORE

Al. Reith, the amiable location manager of the Brunton studios in Los Angeles has as yet established no office in the administration buildings wherein to receive his clients.

The Bulls-Eye Film Corporation has sent out an S. O. S. call to the grammarians of the world. A great question confronts the Bulls-Eye publicity department. It is: How shall the two-word Bulls-Eye title be punctuated?

The Vitagraph Company in the near future will produce a story of the Orient, written for Earle Williams by H. H. Van Loan. The story is entitled "Far East."

Gavin Young has been engaged by Jesse D. Hampton as casting director of his Hollywood studios.

Eugene B. Lewis is the latest edition to the scenario staff at the Jesse D. Hampton studios. Passing the third anniversary of Christie Comedies as an independent producing organization, the Christie Film Company celebrates the month of September with more than a hundred Christie comedies and half of the first year's schedule of two-reel specials released.

The first comedy of the series of twenty-six one-reel laugh producers which the Holly comedies are producing for distribution by the Bulls-Eye Film Corporation has been titled "Don't Scold Your Husband." Sid Smith, one of the heroes of the Ninety-first Division, who was three times wounded in France, is the star. Smith's principal supports are Madge Kirby and James Parrott.

Enid Bennett is an entire fashion show in herself, in her new Thomas H. Ince production, "The Woman in the Suitcase."

Director David Smith has cast Jay Morley as the featured player in the O. Henry Story, "The Roads We Take."

Antonio Moreno and the "Secret Service" serial company secured some exceptionally thrilling fight scenes at the top of a speeding passenger train this week for the third episode of new chapter play. H. B. Warner, Jesse D. Hampton star, is nearing completion at the Hollywood studios of an original story by Fred Myton, entitled "A Fugitive From Matrimony."

Exploiting "Blind Husbands"

Elaborate plans for exploiting "Blind Husbands," the first super-production written, directed and played by Eric Stroheim are being made by the Universal, and exhibitors are promised a line of paper which will set a new standard of excellence. A complete line of posters of four one sheets, two three sheets, one six sheet, two twenty-four sheets, 2 designs of window cards and half sheets are now being made.

Leaves for the West

Her trunks filled to the brim with finery purchased while completing "Anne of Green Gables" for Realart, Mary Miles Minter left Oct. 9th for the Pacific Coast. She will spend the winter at Hollywood. Miss Minter and her mother, Mrs. Charlotte Shelby, were hostesses to some of the prominent men of the industry at a luncheon Thursday at the Hotel Plaza.

FIRST SHOWING BY WIRE SUMMARY OF LAST TWO WEEKS

Ace of the Saddle, Univ.	(EAST)	Good—"Carey very popular here." "Picture satisfactory." "Fine photography."
Daring Hearts, Vita.	(EAST)	Good—"Bushman and Bayne certainly draw."
Dragon Painter, Ex. Mut'l	(EAST)	Good—"Japanese star very popular here." "Picture good." (WEST) Good—Beautiful picture."
Evangeline, Fox	(EAST)	Good—"The American classic immortalized." "Drew well."
False Code, Pathe	(EAST)	Good—"Hardy story." "Keenan liked." "Keenan gives fine performance of fitting role."
False Faces, Param.	(EAST)	Great—"Gripping story." (CENTRAL) Great—"Splendid picture." "Fine acting." (WEST) Good—"Walthall very popular."
Fools Gold, Arrow	(EAST)	Fair—"Story ordinary." "Lewis does some good acting." "Lewis liked."
Her Purchase Price, Ex. Mut'l	(EAST)	Good—"Intense story with Oriental background."
His Official Fiancee, Param-Art.	(EAST)	Fair—"Martin pleases everyone always." "Nothing new in story." "Well done."
Life Line, Param-Art.	(EAST)	Good—"Did good business." "Picture well done." (WEST) Good—"Pleasing."
Lombardi, Ltd., Metro	(WEST)	Good—"Title drew." "Artistic production." "Did good business."
Lord and Lady Algy, Goldwyn	(EAST)	Good—"Title drew good houses." "Excellent cast." "T. Moore fine."
Lottery Man, Param-Art.	(EAST)	Good—"The fact that it is a picturization of the play draws." "Reid is a sure fire box office attraction." (CENTRAL) Good—"One of best comedies in months."
Love Hunger, Hodgkinson	(EAST)	Good—"My clientele like Lillian Walker." "She always pulls." (CENTRAL) Good—"Walker at her best." "Pleasing."
Merry-Go-Round, Fox	(EAST)	Good—"Light story well handled." "Hyland winsome."
Miss Crusoe, World	(EAST)	Fair—"Story only fair." "Star pleasing."
She Wolf, Frohman	(SOUTH)	Good—"Held the interest." "Guinan liked."
Strictly Confidential, Goldwyn	(SOUTH)	Good—"Held the interest." "Guinan liked."
Sundown Trail, Univ.	(WEST)	Good—"Liked very much." "Salisbury popular."
Three Black Eyes, Tri.	(EAST)	Good—"Holmes very funny." "Went well."
Where Bonds Are Loosed, Waldorf	(EAST)	Fair—"Nothing out of the ordinary." "Production fair" good."
Winning Stroke, Fox	(EAST)	Good—"Walsh always draws." "Full of action." (CENTRAL) Good—"Popular Star in fitting role." "Well done all through."
White Man's Chance, Pathe	(EAST)	Good—"Typical Kerrigan play."

I've just made a date with
Opportunity—if you'd like to
meet her at the same time,
drop me a line and I'll drop
you a hint.

Lewis J. Selznick